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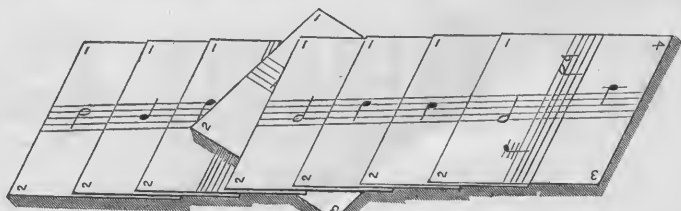
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MUSICAL REVIEW

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SIGHT READING.

SIGHT-READING," although partly a gift, can in a great measure be obtained by well-directed practice. There are many players and singers who are perfectly content with being able to learn by heart what they desire to sing or play, but such individuals fail to accomplish half of what is possible to them. Unremitting study and application only bring perfection in anything, and in nothing more than in facility at "sight-reading."

No one underrates the value of this gift of "sight-reading," for it places the whole domain of music within reach, and affords an amount of pleasure that can only be guessed at by those who have not succeeded in acquiring it. Of course, various suggestions have been offered by various enthusiasts as to the best means to achieve the best results in this direction. One writer utters the following wise remarks: "I beg here to warn teachers against interrupting advanced pupils, when playing, with occasional remarks upon oversights or errors. It is better to wait until the piece or exercise is partly or altogether played through, and to make the pupil aware of his mistakes before playing the same work over a second time. If a pupil is frequently interrupted while playing, he will never acquire certainty or repose. He only becomes anxious and confused, and is prevented from attaining to any correct judgment respecting his own performance." These remarks are particularly valuable, seeing that they refer to the very core of the subject. In duet playing, the student should certainly be advised to play all the notes he conveniently can, but he should be cautioned to give his chief attention to the tempo, so as to keep up as far as possible with his teacher, a more important matter than playing all the notes, but in various degrees of tempo.

"Sight reading" is necessarily a matter of slow growth. Every piece new to the scholar should be played through, at first, in a moderate tempo, so that the notes not executed by the fingers may be seen by the eye. This is an important rule to observe, as future perfection depends largely upon the full grasp of the music to be played *a prima vista*. So long as the substance of a passage is performed when reading at sight, one must be satisfied. Even practiced fingers fail to do justice on every occasion to a new piece, especially in duets, where no stoppage is possible, without the consent of a second executant. "Sight reading" is, therefore, best acquired in concerted music.

Orchestral performers, when trying over for the first time a new symphony or overture, keep an eye on the tempo above all, because, so long as the first beats of a bar come together all right, only a "momentary jumble" is possible, a very different discordance from that which is produced when even a slight variation of tempo occurs between several executants. Given a set of good timists, and only fair sight readers, as compared to a band of good sight readers and only indifferent timists, the result would be a decided victory for the former. This is self-evident. Real difficulties need to be conquered by systematic and deliberate practice, and when first attempted only an imperfect idea of them can be presented. Herein lies the art of catching at the substance of the passage, while leaving the minute embellishments to take care of themselves until a second, third or fourth performance.

In solo playing, the case is somewhat different, but it is as well to bind one's self down to playing in strict time, even if the tempo chosen be slow or rapid. No one can become a good accompanist who has not learned to read in this manner, for a

singer does not expect to follow the accompanist, but *vice versa*. The accompanist may miss notes so long as he keeps with the singer, but if he plays all the notes correctly, yet fails to follow the vocalist, he is useless as an accompanist. This much is quite certain. We have all seen excellent solo pianists cut a pitiable figure when trying to act in the capacity of accompanists, while a satisfactory accompanist on the other hand, does not very often aspire to be a soloist.

Returning to what was said upon this subject by the writer quoted in the early part of this article I fully agree with the suggestion offered, that the mistakes and omissions made by scholars in trying over new pieces (to them), should be corrected only when the end of the movement or composition is reached. It is only in this way that a long, continued and successful effort at "sight-reading" becomes possible. It is the same here as with long-distance pedestrians, who, to acquire the ease and endurance necessary for a long walk, have to continually walk hours together, without pausing to examine into the cause of every mis-step they may chance to make. After a new piece has been played over at sight by a pupil, then commence (and that properly) the remarks of the teacher concerning his performance, its weaknesses and faults, its omissions as well as its good traits, if there be any to praise, which there often are.

Finally, no pupil should be allowed to play from sight, until such time as he has obtained a very well grounded technique. Of course, every study and piece has to be played at sight in a certain sense, but what I allude to above, is the performance of pieces in their entirety from sight, especially of an advanced grade. Without sufficient technique, the cultivation of "sight-reading" proper is impossible, because the fingers are not equipped for the struggle. I do not believe that, at first, the pupil should be allowed to play pieces at sight by himself; I mean without his teacher's being present. The after remarks of a gifted and capable teacher are of the greatest benefit to the young, struggling performer, who is supposed to be, as yet, groping in a certain degree of darkness. Besides, I believe that the intelligent teacher knows best what works to select for his pupil to read successfully at sight. Judgment in this matter is as imperative as in anything else, and thus it behooves even the advanced pupil to be greatly guided by what his instructor advises. Only in this way is solid progress possible, and that perfection attained which is so desirable and so sought after.—H. W. NICHOLL in *American Musician*.

ROSSINI AS A PRACTICAL JOKER.

AN anonymous writer in London contributes to the world of stage anecdote this curiously interesting story of the composer Rossini:

One night at the theatre Rossini was sitting in the orchestra playing the accompaniment of a singer, who was a very influential person there, but a remarkably bad prima donna. Her execution of one of the florid passages was so atrocious that young Rossini burst into a fit of laughter, in which he was joined by the whole audience. The prima donna was furious, and complained bitterly to the proprietor of the theatre, the Marchese Cavelli, with whom she was a considerable favorite. He summoned the boy to his presence and loaded him with reproaches for his impudence. Rossini's answer was: "Ornatissimo Marchese, you have your reasons for taking the part of your prima donna, and in my quality as a musician I had mine for laughing at her this evening. All the cannon on earth leveled at me could not have prevented it. Truly, now,

could you have contained yourself had you heard her sing like this?"

Whereupon Rossini made so perfect an imitation of the lady's voice and style that Cavelli shouted with laughter. He saw at once that he had before him some one who was more than an accompanist, so he ended the conversation with: "Well, when thou thinkest thyself capable of writing operas, let me know. I promise thee a libretto and an engagement." A promise he kept by giving him the commission to write an opera bouffe for the San Mose Theatre, Venice. Composers were under a contract to write the music for any libretto that the manager chose to give. Rossini had the misfortune to make an enemy of the manager of San Mose, who bullied the young man, and ended by saying that he would give him a bad libretto and then have the music hissed.

Rossini made no answer, but quickly resolved to circumvent the manager's treachery. In due course of time the bad libretto arrived, to which Rossini composed the music.

The night for the representation of "I Due Bruschini" arrived. A crowd filled the theatre. Some fully aware of the composer's intentions, others, poor things, having traveled miles to hear music by the most brilliant young musician of the day.

Rossini's huge joke commenced with the overture, the second violinist solemnly striking tin candle-holders on their desks with their bows at the first beat of every bar.

Those who were in the plot began to laugh, the others began to murmur. The curtain arose and the pranks went on. Farical words were set to funereal music and the comic music to serious words. The artist with the heaviest voice had to warble like a nightingale. The soprano had only the lowest notes, the basso profundo had the highest. For the buffo, Raffanelli, Rossini had composed the most delicate and exquisite phrases, and to show his vocal qualities off to the greatest advantage he had him accompanied with only the pizzicati of the quartet. Finally he had so disposed the entries of the voices in "*Padre mio, sono pentito*" ("My father, I am penitent,") that nothing was heard but "*tito, tito, tito*," and the audience, in fits of laughter, repeated the refrain, "*tito, tito, tito*."

THE LATE EMPEROR AS AN ORGANIST.

WHILE upon a hunt in the neighborhood of Gotha, in the year 1843, the Emperor, then Prince William, visited the celebrated organ factory at Paulinzelle. After explaining the intricacies of the works, the owner seated himself at an organ to play a piece for the guest, whom he did not know. Finding a very attentive auditor, he asked the prince if he could perform upon the instrument. "A little," he answered, taking his place, and soon surprising the man with the richness of his selections, ending with the popular melody, "Heil Dir ein sieger Kranz." "Excellent!" cried the organ-maker at its finish; "your talent is great. I can recommend you to a position as organist."

"That," answered the prince, "you must give to one more worthy, since I already have a position which I cannot well resign."

"May I ask with whom I have the honor of speaking?" continued the manufacturer, piqued at this refusal.

"I am William, Prince of Prussia."

"Ah! your royal highness, what a pity! The profession loses a talented disciple."

"Yes, my dear master," added the prince, giving his hand in farewell, "but God divides talent and position according to his wisdom, and maybe I shall yet make something out of my profession."

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LET MUSICAL AMERICA BE AMERICAN.



WE have just discovered that in the May issue of *Brainard's Musical World*, the following double-barrelled blunderbuss has been discharged at our devoted head:

MINIER, ILL., March 28th, 1888.

"Dr. Karl Merz:

ESTEEMED SIR:—It is with pleasure and profit I read your able articles every month in the *MUSICAL WORLD*. Am also a reader of *Kunkel's Musical Review*, and find that I. D. Foulon has not a spark of love for you, if any for anything of German origin. He applies all sorts of ridiculous epithets to you, slings mud for no cause whatever. It makes my blood boil every time it comes before my eyes, and I often thought I would take it up and reply through the *MUSICAL WORLD*, but thought I would ask you first whether it would be worth while to use up the valuable space of the *MUSICAL WORLD* for such uninteresting matters.

Yours, etc.,

A. W. C. D.

Very kind of you, dear sir, to inform me of this state of things, for having not looked at a copy of the *Review* for two years at least, I was uninformed as to its opinions of myself. But then be assured that K. Z. does not care what the *Review* has to say. On our life's journey we occasionally drive through mud puddles and dirt holes, and naturally enough some of the filth splashes up and sticks to our vehicle. Let it dry, my friend, and it will fall off. You are right in supposing that it is not worth while to fill valuable space with replies to the *Review*. With a scholarly man one may discuss a question, with a worthy foe one may measure swords, but not with the editor of the *Review*. Brave hunters are never afraid of noble game when confronted by it, but the stoutest hunter keeps out of the way of that game which, if it be approached too closely, may compel him to bury his clothes. So let us keep out of the way."

If, as he claims, it be true that Mr. Merz has "not looked at a copy of the *REVIEW* for two years at least," he has lost many opportunities to improve his mind and he is the loser, not we. But again, if this statement be true, Mr. Merz does not, of his own knowledge, know that we have attacked him in our columns, nor does he know, even from the report of his correspondent, what we have said about him, if anything. That, under such circumstances, Mr. Merz should have permitted himself to pen the above insulting paragraph, is all that is necessary to establish, in the minds of all intelligent people, his status as a man of good sense and good breeding. Here, therefore, we might drop Mr. Merz, as a terrier drops his rat, were we not mindful of Solomon's injunction to "Answer a fool according to his folly, lest he be wise in his own conceit." Mr. Merz is already wise in his own conceit, for he assumes that he is competent to pass adversely upon the question of our scholarship, thus asserting that, in his own opinion, he is a scholar. Mr. Merz poses before the world as a scholar in a two-fold capacity: as an editor and as a composer. It will be admitted without discussion, we suppose, that the first evidence of schol-

arship an editor ought to give is the ability to use the language in which he writes with moderate accuracy. Now, in the very issue that contains the stupid screed we have quoted, we find the following gems of English as Merz writes it—and this in less than three columns of matter. We give them without comment, for comment is unnecessary.

"Aphorisms are like *pointy* instruments"—"All such enterprises *like* concerting"—"Let those in authority *well* hold the reins"—"Musicians who *mean* it serious with their studies"—"Schumann *lived* himself into romantic writers"—"The student may also *take* to hand his other works"—"The music teacher must be energetic. There must be no letting off, etc."—"Having *not* looked at a copy of the *REVIEW*."

We have purposely included in the above extracts only samples of those blunders which any American school-boy of ten years of age could detect and correct. We have said nothing of the pedantic way in which Mr. Merz retails commonplace as if it were philosophy, nor of the manner in which his mispunctuated sentences move along with the ease and rhythmic grace of ice-wagons slowly driven over a cobble-stone pavement, for criticisms of style would take up too much of our time, and besides would be beyond Mr. Merz's comprehension—and it is in part for his benefit that we write these lines.

We must say, however, and all those who have examined Mr. Merz's musical compositions will say with us, that when Mr. Merz, the writer, is compared with Mr. Merz, the composer, the scholarship of the former becomes effulgent and glorious by contrast with that of the latter.

Such being the facts, we may be forgiven for being indifferent to Mr. Merz's opinion of us or our abilities, and, for the present, we will drop Mr. Merz, his politeness and his scholarship.

One brief glance at the statements of Mr. Merz's correspondent, and we shall turn to more important matters, suggested by the double attack made upon us.

First of all, we extend our sympathy to "A. W. C. D." Blood that "boils" on such slight provocation in early spring is diseased. He should consult a physician without delay. Secondly, he will permit us to suggest that it would have been more manly in him to have addressed us upon the topic so near to his heart than to rush to Mr. Merz and say, in substance: "Mister, there's a feller a-makin' faces at you!" The bad state of his blood is his excuse, we suppose. Finally, his statements are untrue. We defy A. W. C. D., or any one else, to point us to a single line we have ever written in criticism of Mr. Merz which was not called forth and justified by something Mr. Merz had previously written. Again, the allegation that we are prejudiced against everything that is German simply because it is German is absurd and false. It gives us an opportunity, however, to define our position in reference to a certain class of German mediocrities, of whom Mr. Merz is a fair example, who would dictate to America and Americans not only what music they should admire, but what they shall listen to. This opportunity we embrace.

We have referred to a class of Germans and we desire to emphasize the word *class*, for justice demands that we should recognize the fact that the truly able musicians of German birth among us are, as a rule, men of broad views and sympathies, who would no more think of trying to let their admiration of the art universal be determined by geographical lines than they would of studying geography in Beethoven's symphonies. Men of this stamp will read all we are about to say without any increase in their normal temperature—indeed, we doubt not, with pleasure, at the thought that some one dares tell the truth to men of the Merz stamp.

Because it is an undeniable fact that Germans have produced the majority of the masterpieces of music now extant, it does not follow that others have not created, and are not now creating, good and great musical works. That is, however, the stand really taken by Mr. Merz and those of his ilk. To bolster up their position, everything that comes from over the Rhine is praised, without much regard to its quality, while everything that comes from elsewhere is dismissed with lofty contempt. Every opportunity to belittle and malign other nationalities is seized upon with avidity, and political screeds, whose only proper place would be in the Bismarkian "reptilian press" are made to do duty as editorial remarks in musical journals alleged to be American. Against this we have protested in the name of truth, of fair play, of America, and in protesting we have, on a few occasions, good-naturedly held up Mr. Merz's inconsistencies to the ridicule which they deserve. This is why we are insulted.—It is true that there are those

"Of whom to be dispraised is praise indeed."

If, in endeavoring to place the discussion upon the basis of facts, we have at any time intimated that Germans are not essentially more musical than Americans, we believe we have sustained our statement by sufficient evidence. If, at any time, we have denied the oft-boasted present superiority of the German masses in musical knowledge, we have done so upon the uncontroverted authority of the official report of Sir John Hullah, as head of the commission which the English government appointed a few years ago to examine into the methods and results of the study of music on the continent, which awards the palm of pre-eminence in that particular to Holland. If we have, at any time, spoken of the present as a time when musical productiveness, specially in the line of opera, was at a low ebb in Germany, we have only repeated what the best known of German critics have said. But if A. W. C. D. or Carl Merz desire to gainsay this, let them, instead of calling us hard names, give us a list of living German operatic composers whose names are worthy to stand by the side of those of Verdi, Gounod, Thomas, Saint-Saëns, Massenet, Delibes and Boito. If our statements of facts so increase A. W. C. D.'s temperature as to put him in danger of an apopleptic attack, let him blame the facts, and not us, whose right and duty it is to tell the truth, without fear or favor.

We are editing an *American* journal of music and we write from an American standpoint. American musical art is in its formative period, we had almost said in its embryonic state. This nation being of cosmopolitan origin, we think it unwise to attempt to foist upon it the musical art-ideals of any one nation, to the exclusion of others. We demand for the musical art of the world the same freedom of access to these shores, the same equality of treatment that is accorded to the immigrants and exiles of the world. Is it our fault that a certain section of the German musicians resident here, insist upon excluding everything that does not bear a German stamp and that we, therefore, find ourselves rapping them over the knuckles, not as Germans, but as representatives of that feeling of foreign know-nothingism which must and shall be put down? We do not raise the cry of "America for Americans," but as an American journal we do insist, in the words of another, upon "Americans for America." It is quite possible, quite probable indeed, that if Italian and French musicians were as numerous in this country as are the Germans, there would be found among them a class as exclusive and illiberal as the one we have spoken of. In that case we should oppose them as we oppose the illiberal, clannish element among the Germans to-day. We, however, have to deal with what is, not with what might be.

If now it be asked whether German music is not as good at least as any—we answer, emphatically, yes. But we also say most distinctly that, in so far as it has a distinctively national character, it is not in consonance with American instincts and will never, alone, serve as a sufficient basis for American music. Germany is the land of speculation, introspection, legendary lore; America is the land of action, expectation, prophecy. Germany looks inward and backward; America looks outward and forward. Can these opposite national moods or tendencies be expressed musically in the same way? If not, we ask, in the name of common sense, why America must be restricted to forms of musical expression which, however beautiful in themselves, can never represent its feelings? Why should we not listen to the turbulent Russian, who also looks forward and outward, and see what there may be in his musical speech that can serve in the formation of our musical tongue, if we ever have one of our own? Why not hear what Italy has to offer—Italy whose blue skies are so nearly duplicated on this side of the Atlantic? Why not listen to what the French, whose good taste is undeniable, have produced? Theirs is, to a certain extent, an eclectic school (since people will talk of schools) and our school is bound, in the nature of things, to be eclectic—might we not learn something from them?

We repeat it, we claim equal rights for the music of the world in this country. We insist that musical America shall be permitted to be American, that is to say, free, liberal-minded, eclectic, and we oppose musical know-nothingism of foreign importation always and everywhere. If this can be construed into hatred of German music and musicians make the most of it and prepare for some more "boiling blood," for we propose to "fight it out on that line if it takes all summer"—nay all the summers which the future may have in store for us as editor of this journal; nor will all the mediocrities who think they fill editorial chairs simply because they somehow manage to "rattle around" in them, swerve us from our purpose by their inanities and billingsgate. *Haben Sie verstanden?*

E. R. KROEGER.

WITHOUT a doubt, not a few of our readers, who have played or sung the many excellent compositions from Mr. Kroeger's versatile pen, which have appeared in these pages from time to time for several years, have wished to know what manner of man he was. We are happy to be able now to gratify their curiosity.

Mr. Kroeger is of mixed German and English parentage. His father was a native of Schwabstadt, Schleswig-Holstein; his mother was born in Richmond, England. His paternal grand-father, a Lutheran clergyman, left Germany in 1849, on account of his liberal political views, and came to this country, locating in the neighborhood of Davenport, Iowa, where he died in 1857. Mr. Kroeger's father soon afterwards removed to St. Louis, where he spent the balance of his life. He was a profound scholar of large and liberal views. His translations into English of German philosophical works, particularly of Fichte, are esteemed the best in existence. His work entitled "The Minnesinger of Germany," consisting of translations of poems by the most noted of these poet-knights-errant, achieved a very high reputation. His writings on social and political topics also attracted wide attention. He was a connoisseur in music as his essays on musical topics prove. He died on the 8th of March, 1882, but not until he had seen his son's early promise begin to turn to rich fruition.

E. R. Kroeger was born in St. Louis on the 10th of August, 1862, and is therefore less than twenty-six years of age. His musical instruction was be-

gun at an early age, his father being his first instructor. He commenced studying the piano at five, the violin at six. At the age of ten he wrote his first composition. After seven years' attendance upon the St. Louis public schools, he entered mercantile life, working for the firm of R. Sellev & Co., and when that firm ceased business for the Simmons Hardware Company. In the meantime, young Kroeger spent every spare hour in the study of music and in composition. After his father's death he, as the eldest son, became the main-stay of the family, and hesitated, therefore, to abandon a fixed salary for the uncertainty of a musician's profession. He yielded at last, however, to the advice of friends and dropped the business man entirely for the artist.

In answer to inquiries concerning his instructors, Mr. Kroeger sends us the following information: "My instructors in pianoforte playing were my father, Egmont Froehlich and Waldemar Malmène. I was also incalculably benefited in this direction by Mr. Charles Kunkel, and although not taking regular lessons, profited immensely by his advice and suggestions. I received violin lessons from the late Ernst Spiering. My instructors in harmony, composition and counterpoint were Waldemar Malmène and W. Goldner; in orchestra, Louis Mayer."



E. R. KROEGER.

Mr. Kroeger has been connected with church choirs almost from his infancy. He was first a member of the Trinity (Episcopal) Church choir; then, at the age of fifteen, he took charge of the Grace (Episcopal) Church organ, but, seven months later, returned to Trinity as its organist, which position he relinquished, at the end of seven years, to assume a similar position at the Church of the Messiah (Unitarian), which position he still holds. Here he organized a chorus choir which has achieved an excellent reputation, rendering in good style, under his direction, such works as Mendelssohn's "Hymn of Praise," "Forty-second Psalm," Buck's "Forty-sixth Psalm," Saint-Saëns' "Noël," Gounod's "Saint Cecilia Mass," etc.

As a pianist, Mr. Kroeger stands deservedly high. His playing of piano duos with Mr. Kunkel has specially attracted attention, particularly on account of the oneness of the two players. As a teacher, Mr. Kroeger's services are much sought after. He not only has numerous private pupils but is also director of the musical department of Kirkwood Seminary.

It is as a composer, however, that Mr. Kroeger excels. We state no more than what we sincerely believe in saying that we regard him as by far the most talented composer in America, to-day. Mr. Kroeger's compositions are essentially his own,

but if we were to seek resemblances between them and those of the classic masters, Schumann would probably be the one with whom he would be held to have the most in common. He is a very prolific writer. His piano pieces are numerous and his songs not a few. Among his larger works, may be mentioned a duo for two pianos, sonatas for piano and violin, piano and viola, piano and cello, two trios for piano, violin and cello, a quartette for piano and strings and a quintette for the same, five string quartettes, a sonata and a fantasia for flute and piano, several concerted vocal compositions and a "Danse Orientale" for orchestra. An overture for orchestra is now well under way.

Mr. Kroeger has other and larger works in contemplation. He hopes to do something worthy in the line of opera, but, unlike many others, who think their first composition should be a grand opera, he reserves his efforts in that direction until he shall have completed studies which he is now actively pursuing. That a brilliant future awaits the subject of our sketch, does not admit of a doubt.

THE BEST HYMN.

R. JOE HOWARD, Jr., writes as follows in the *Boston Globe*:
Some one asked for a list of the best 100 hymns in the English language. A prize was offered for the list that should most nearly correspond with the general verdict. More than 3,400 lists were received. These lists revealed some interesting facts, among others that the most popular hymns are those which have most to say of our Lord Jesus Christ.

The first hymn upon the larger number of lists was Toplady's "Rock of Ages," it having received 3,215 votes. The second in point of popularity was Lyte's "Abide With Me;" the third, Wesley's "Jesus, Lover of My Soul," a hymn which is greatly liked and widely sung. "My Faith Looks Up to Thee" occupies only the sixty-ninth place on the list. "There is a Green Hill Far Away" came next. The hymn by Rev. Dr. Bonar, "I Heard the Voice of Jesus Say," received 2,858 votes. The last hymn upon the list, Cowper's "Sometimes a Light Surprises," had 886 votes. The list contains hymns from 55 different authors, and among these Dr. Watts and Charles Wesley stand at the head, each contributing seven hymns.

Among Watts' hymns that beginning "When I Survey the Wondrous Cross" stands first, and among Wesley's, "Jesus, Lover of My Soul." Cowper and Dr. Bonar have each five hymns. Bishop Heber and Rev. John Mason Neale have each four, while from the translations of the latter preference is given to that commencing, "Art thou weary?" even over the "Jerusalem the Golden." Three hymns are given severally from Tate and Brady, from Dr. Doddridge, from James Montgomery, from Frederick William Faber, and from Charlotte Elliott. Bishop Kerr and Rev. John Keble each have two. The morning and evening hymns in which these saintly poets are, if rivals to each other, yet unrivalled by any besides.

Two hymns each are given from John Newton, Edward Caswell, Henry Francis Lyte, Frances Ridley Havergal, C. F. Alexander, and a few others.

A large number of authors are represented on the list by one hymn only. But 12 out of the 100 hymns are versions or paraphrases of the Psalms. The chosen version of the Twenty-third Psalm is that of Sir Henry Baker, "The King of Love my Shepherd is." This hymn was composed only in 1868, but it has become widely popular, both in England and in America.

Personally, I prefer Ray Palmer's "Jesus, Lover of My Soul," and an anonymous hymn beginning, "There is a holy city," and one in the Hartford selection beginning "The day past and gone," with a reversion in favor of "There is a fountain filled with blood."

There is more genuine good reading in a well-selected book of hymns and a modern dictionary than in any novel ever written.

"The Adjustable Music Primer," advertised elsewhere, seems to be a good and practical thing. Its purpose is to avoid the parrot-like repetition of memorized names, and to compel the attention of the young learner, by frequent change of the relative position of the notes, through the interchange of the cards of which it is composed.

OHIO MUSIC TEACHERS' ASSOCIATION.

WE have a large number of readers in Ohio, we take pleasure in complying with Mr. Blumenschein's request to publish in the Review his preliminary announcement of the next meeting of the Ohio Music Teachers' Association:

Members of the Ohio Music Teachers' Association, teachers, amateurs and lovers of music, are reminded that the next convention will be held at the Metropolitan Opera House, Columbus, Ohio, beginning Wednesday at 3 P. M., June 27, and closing Friday evening, June 29. The program of recitals, essays, compositions and concerts, in which the best talent of our great State will participate, is now being arranged by the official board.

As guests we expect to have with us some eminent talent, both vocal and instrumental, now under consideration.

Sessions during the day from 9 to 11:30 A. M., 3 till 5:30 P. M., and concerts from 8:15 till 10:15 P. M. This arrangement of hours will give all attending members comfortable time to get to the place of meeting and enjoy a little visiting besides.

We are pleased to say to members that there will be less climbing of hot stairways, and in all probability a comfortable place of meeting when you get there. Present indications warrant us in predicting a great success, musically, intellectually and socially.

Particulars concerning programs, participants, essayists and guests may be looked for in May. Railroad rates will doubtless be the same as last year, viz., full fare going to Columbus and one-third fare returning, on the certificate plan.

The annual report for 1887 is now ready for mailing. It contains the official report, five essays, list of members, advertisements, &c. As a souvenir of last year's remarkable meetings, it will be eagerly scanned by members, and should be in the hands of every teacher and amateur in the State.

Members are urgently requested to send in their dues (\$1) and receive membership cards in return, thus facilitating matters very much, and saving annoyance and confusion at Columbus. Please to send in one new name for membership. Our number could easily be doubled by a little individual work. Members who have attended one of our conventions scarcely need an invitation to come again; they know how pleasant it is to be with us and musically "commune" with us. Therefore, bring in new members, active or passive, and enjoy a feast of good music and fraternal fellowship.

A little enthusiasm, "brothers and sisters in art," a slight sacrifice of time and money, and you will return to your labors musically refreshed and enthused, and better work and results will crown your efforts.

Fraternally,
W. L. BLUMENSCHNEIN,
President of the O. M. T. A., Dayton, Ohio.

THE OUTLOOK FOR MUSIC IN AMERICA.

IS the cultivation of musical art important and desirable? What is being done, and what should be done, for its advancement in America? These are questions which are giving rise to daily discussion, and which prompt us to make a few statements and suggestions.

There is in us an innate love of music, the gift of our Creator. It is His design that we should cultivate and foster this love, as a source of pleasure and a means of virtue.

God has made this world a grand organ of music. Nearly every known substance has a hidden voice waiting to sing of our joys and sorrows. Music appeals to our higher natures. It tends to elevate us intellectually and morally. Music is a power which has made itself felt in almost every clime, and has exerted an influence for good.

The Greeks tell us of the power of music under the legend of Orpheus, who charmed the trees and the wild beasts with the music of his lyre. The Greeks were among the earliest nations who cultivated music as an art. Plato, in speaking of education in his time, said: "First for the body gymnastics, then for the soul music."

The Romans cultivated music for the sake of its noble influence upon their characters. Their descendants, the Italians, are ardent lovers of music, and Italy is proverbially called the "land of song." Music is a favorite social art among the Italians, and holds a prominent place in all their festivities.

Music as a social art has reached its perfection in Germany. It acts as a strong bond of sympathy and unity. The Germans love home and domestic relations, and their music strengthens these ties.

In this country, music needs to be more widely and carefully cultivated. We have too few true artists, too many second-rate musicians. Musical art is in its infancy in America. We have no American school of music, which must be the result of time, labor and gradual progress, and very little, properly called, national music. The outlook, however, is promising. Witness the establishment of many institutions where a thorough practical course of instruction is offered.

More encouragement is also being given to home composers and artists.

Thorough work is being done at home, under competent American teachers.

The concerts recently given for the production of works by American composers, are an encouraging

indication of the progress of American music, and the growing appreciation and interest of our people in the growth of musical art in this country. This practical, energetic, business nation is finding time to pause in the whirl of active life to cultivate and enjoy music. We feel the need of its quieting, refining influence, its elevating power, the healing borne upon its wings to body, mind and soul. The musical ear of the nation is being slowly but steadily educated. The popular taste is improving and demanding a higher, better standard of music, though the masses still crave "tunes" that have no other merit than being "lively and catching." The tendency to admire foreign music, simply because it is foreign, and the consequent imposition of trashy music upon us, and frequently of ignorant teachers from over the sea, is gradually lessening.

Vocal music is now universally taught in the public schools. This is another step in the musical progress of the country. The people realize that children should be taught to read music at sight, with the same ease and facility with which they read a book. But Americans have, in this matter, often fallen into a two-fold mistake. Either they provide professors of voice culture for their children, who totally neglect training them to read at sight, or they employ teachers in the schools who may be qualified to teach music-reading, but who know little or nothing of voice culture and development. Thus, the children are allowed to sing without understanding true methods of breathing, and correct positions of facial muscles and vocal organs. They are often encouraged to sing loudly and in a different register from that which is natural to them, thereby straining the voice, and forming bad habits which seriously interfere with future vocal culture, or ruin the voice. Sight-reading and cultivation of the voice must go hand in hand, if we would insure success. The early lessons for children, in vocal culture, are not supposed to include a system for increasing the natural register and power of tone, to any great extent, but should aim to furnish instruction in the proper use of the vocal organs and in forming and producing clear, pure, sweet tones, of correct intonation. The ability to read correctly and fluently and the proper use of the voice having been acquired, the art of singing should be studied.

Dame Fashion smiles upon music and lends it her patronage. She no longer restricts the fashionable miss to vocal and piano music, but encourages the study of stringed instruments; the violin, the 'cello, the graceful harp; the banjo, guitar and mandolin, which the Spanish students have rendered fashionable, and the odd little zithers. A lady may now make her choice of any one of the orchestral instruments. We now boast of a ladies' orchestra, whose fair musicians are from families of the highest social position. Nearly all the orchestral instruments are played by this band of aspiring young women, even the kettle drum and the cymbals.

Music is an indispensable auxiliary to enjoyment and entertainment in our social circles. The dance becomes artistic, chiefly, from the music which accompanies it. The musical *soirée* daily becomes more popular.

Among the entertainments of the day, the oratorio and the opera take high rank. The comic and light operas, so popular at present, contain much good music. These, and the vocal and instrumental concerts of a high character, are put within the reach of the masses, at low prices.

The importance of musical culture is beginning to be realized in our America, which so much needs this influence, as a social bond and a moral refiner.—A. M. MORGAN, Nashua, N. H.

A MUSIC "TRUST."

IT has possibly been something of a surprise to musical people, says the *Indicator*, that nothing in the way of "trusts" has before this been inaugurated in any branch of the music trade; but it seems that this much-to-be-dreaded monster has now seized upon its prey, and, passing over the larger branches of the trade, such as pianos and organs, has pounced upon the poor, little, unsuspecting mouth harmonicas. These goods are manufactured almost entirely in Saxony, the industry being confined to a comparatively small section of the country; and it remained for a smart firm of "half-and-half" Yankees from Georgia, engaged in the notion business, but scarcely known outside of their own "burg," to organize the makers, some thirty-five in number, into a "trust" for a period of three years. One or two prominent manufactur-

ers have so far held out, and have been allowed four weeks to think over the matter. If they conclude to remain on the outside, war will be declared upon them. On the principle of "might is right," we suppose they will eventually all get under the canvas, and then—up goes the price of the festive harmonica. Few people comprehend the enormous quantities of these instruments that are sold. An advance of but a few cents upon each dozen made would soon amount to a very large sum, and if the "trust" is strong enough to carry the scheme through, there is no doubt that their fortunes are assured. We doubt if there will be much of an advance in price to the consumers, but the importers and small jobbers will certainly have to take off another slice of their already infinitesimal profits. Mr. Gregory, of Lyon & Healy, who visits this portion of Europe annually, tells us that the yearly production of harmonicas in the section of country spoken of is about one million dozen, representing nearly the same number of dollars when laid upon the shelves of the dealers in this country. We may now look for a "jews-harp trust," or a "fiddle-bridge trust," for, as the aforesaid monster has begun his peregrinations, who can tell where he may consent to stop?

GILBERT'S PERFECT THEATRE.

MR. W. S. GILBERT, of "Pinafore" and "Mikado" fame, is engaged in erecting a perfect theatre. "To begin with," he says, "as regards means of egression, we hope to have a six-foot passage running all round the theatre, so that isolation, even if it is only six-foot isolation, is secured. One of the articles in my belief is that it is much safer in case of a panic to go up than down. So I think a theatre partly underground is the safest form of construction. My dress circle will be on a level with the street, the pit and stalls below the street level, the upper circle and gallery above it." As regards the auditorium, it is interesting to know that Mr. Gilbert considers the man in the back row of the gallery the most important person in the house. Mr. Gilbert is undoubtedly right in this opinion, for if the man in the gallery is uncomfortable, he is sure to make his dissatisfaction known in the most unmistakable manner. So when he is rehearsing, Mr. Gilbert makes a point of trying all effects from the back row of the gallery. The realism of the "Pinafore" now being done in London under Mr. Gilbert's special supervision is unique. The mizzenmast of the "Pinafore" had made five voyages to Australia; the wheel had guided a real ship through a real ocean. The men who went up aloft were real sailors, and a real "bosun" was kept on the premises to see to the real rigging. So much for realism. When Mr. Gilbert reproduces the "Pirates of Penzance" he is absolutely bound to have real pirates on deck—and possibly the New York *Herald* will hand him over Mr. Jay Gould in chains.—*Once a Week*.

FORGOT THE SONG.

IN the stage, the prompter is the safety from forgetfulness; but in the concert theatre lapses take place. Even a great living tenor has been known to retire in the middle of a song he had been singing every week for almost a lifetime, because all memory of the words he wanted was gone. Such a case of sudden forgetfulness took place in one of the London theatres early in the present century. During the performance, which seems to have been of a mixed character, the gods in the galleries called for their favorite song. "The Sprig of Shillalah," though it was not announced in the bills; and Mr. John Henry Johnstone, a well-known Irish actor and vocalist, came forward with alacrity and good humor to comply with the wishes of the gods. Accordingly the music played, but the singer stood silent and apparently confused. The symphony was repeated, but the same silence and confusion on the part of the vocalist took place in rather an increased degree. The symphony was performed a third time, but all to no purpose. At length Mr. Johnstone came forward to the front of the stage and thus addressed the audience: "Ladies and gentlemen, I assure you that I have sung this song so often that I forgot the first line." A roar of laughter greeted these words and hundreds of good-humored voices began to prompt the singer, who immediately gave the favorite song in good style and gained increased applause.—*Chambers' Journal*.

MAX ALVARY.

MAX ALVARY, whose name is now so immediately associated with the recent brilliant seasons of opera in German at the Metropolitan Opera House, New York, and who is to be one of the principal singers at the approaching Sængerfest, is a native of the old Rhine City of Düsseldorf, famous for its artistic atmosphere. He is the son of the famous landscape painter, Andreas Achenbach, the founder of the modern realistic school of painting in Germany, and a *doyen* in art, whose admirable works have established his renown. A deference to private family life suggested to his son, on beginning his stage career, the omission of his famous surname, and thus Max Alvary Achenbach has become known to the musical public merely as "Max Alvary." Subsequent to his early Düsseldorf schooling, Mr. Alvary had the advantages of a thorough collegiate course in Paris, and graduated as a full-fledged architect at the Polytechnic School of Aix-la-Chapelle; presently traveling southward for further study of architecture in Italy, for which pursuit he had much taste.

Even as a schoolboy, however, the quality of his voice had attracted the notice of his friends. When a lad in Paris he had sung frequently before the public, especially in the churches of the French city. His passion for music had, in fact, grown with his growth. Arrived in Italy, and living in Milan near the renowned vocal teacher, Lamperti (the elder), he continued training his voice for his own amusement under such advantageous circumstances. The interest of Lamperti in his amateur pupil was great. Acquaintances in Italy seconded it. From all sides the young student of architecture was pressed to abandon his draught-boards, in spite of the ability he showed, and give himself to music for life. The transition was an easy one. After much deliberation, "the architect with the remarkable tenor," as he was often called, yielded—another instance of the way in which music recruits her fascinating service. Amateur study became hard work with scales and solfeggi under Lamperti. It is thus that Mr. Alvary has become that rare thing, a German tenor with the voice development and method of the Italian stage. But, in the meantime, and during all his instruction with Lamperti, he kept himself fully informed and practiced in Wagnerian music. He realized that as a Wagnerian tenor, perhaps, a special career offered itself to him.

On finishing his two years with Lamperti, Mr. Alvary returned to his own country and secured another most important instructor and friend in Julius Stockhausen, the great *Lieder* and oratorio basso, and teacher at Frankfurt. Stockhausen took a warm interest in so promising a young pupil, and especially in his desire to be a singer both in the Italian and German styles. Following Stockhausen's counsel, Mr. Alvary soon began singing extensively in public, but only in concert and oratorio. He thus acquired a familiarity with the oratorio field, and the works of Händel, Bach, Mendelssohn, Haydn, and Beethoven, which there would have been less opportunity for later, and perfected himself in a correct oratorio and concert style.

Mr. Alvary's operatic debut occurred at Weimar, at the Court Theatre, where Edouard Lassen was then musical director, and in which Liszt took great interest. Both Lassen and Liszt became his warm friends and admirers. Liszt, in particular, prophesied a brilliant future for the new tenor of the theatre, and a sincere friendship existed between the celebrated pianist and young Alvary. In Weimar, Mr. Alvary became a favorite speedily, and sang presently a long list of German, French and Italian operatic rôles, receiving those compli-

mentary marks of distinction and titles with which singers are officially honored in Germany.

Mr. Alvary came to New York in the season of 1885-86, and immediately achieved a pronounced success as *Assad* in the elaborate production of Goldmark's dramatic opera, "The Queen of Sheba," at the Metropolitan Opera House.

The facts in the succeeding seasons of Mr. Alvary's services in New York city, as one of the leading and most popular young artists of the great Metropolitan Opera House, and his prominence in its last three remarkable seasons of opera in Germany, are so recent as to need little recitation here. He has risen swiftly to an artistic distinction that has spread wherever he has been heard by American audiences. He first proved himself especially acceptable as *Faust*, *Assad* and *Walther von der Vogelweide*. In his second American season, came his

also been heard in many of the larger cities in opera, concert and oratorio, and has everywhere been received with warm favor.

It is interesting to mention that Mr. Alvary is an example of the professional musician who unites various artistic talents, kept subordinate to a chief one. An accomplished linguist, singing and conversing in English, French and Italian, with perfect facility; a capital draughtsman (the *beaux restes* of his days in architecture) and with a graceful pencil as an artist, he can employ his talents in many ways—from designing his own charming house in Weimar, which stands empty during his American days, to jotting down the details of some rich historic costume for the stage, or sketching for the scene painter some bit of landscape particularly desired.

PHARISAISM IN MUSIC.

HERE are some persons who may be said to be among the *élite* of the musical profession, who assume classicism to an overbearing and unwarrantable degree.

The estimate of the late German Emperor's character as a musician is, by a writer in a certain contemporary this month, apparently based on the fact that the Emperor's favorite composer was Piefke, a bandmaster, and the Emperor's worth as a musician is therefore summed up as "not much." And this is said, notwithstanding his admitted appreciation of the works of Wagner. The mere fact, however, that the monarch's favorite composer was a bandmaster, was sufficient to convince the purist that his taste for music was depraved!

A man, by his compositions, may have given pleasure to millions, but if he has not written a sonata, a symphony, suite, concerto, or other piece of classic form, he is only deserving, at his death, of a brief notice as a commonplace writer of trivialities! Such is the effect of a paragraph referring to the death of Ciro Pinsuti, recently penned in another contemporary.

Such instances might be multiplied, but this Pharisaism is most strikingly observed with regard to wind bands, whether as distinctly relating to band instruments or to band music.

Classic worshipers are so self-satisfied as to be perfectly oblivious to any other form of classicism than that finding its representative at such select concerts as the popular or symphony concerts. Without intending in any way to disparage those *recherché* concerts (indeed, nothing could be said against them), the growing tendency of their being accepted as the one and only standard of classical concert, is to be strongly deprecated.

Why are wind instrument solos, as a rule, rigidly excluded at classical concerts?

The question naturally arises, what constitutes a classical concert? The instruments that are played upon, or the music that is played? Surely, no one would say the former!

To argue so would mean that the renowned quartet of the popular concerts (or the "pops," as they are more vulgarly, but more commonly, called) could play a medley of comic tunes of the day, and still the concert would be classical! Such a contention would be indeed too absurd.

It is, without doubt, the performance of music written in the acknowledged classical form that constitutes a classical concert.

But have classical composers written solo music only for the string family, or the piano?

There is sufficient reason for asking the question when the classical programmes of the past season are analyzed. In how many do we find concertos for instruments other than those just named? Scarcely one; and the evil is extending itself to minor chamber concerts. Naturally, the ambition of the lesser concert giver prompts him to take as



creation of the rôle of *Merlin*, in the opera of Goldmark so entitled, in which his singing and acting were enthusiastically commended. In the season just concluded, however, came three especially brilliant incidents in Mr. Alvary's career—his undertaking successively *Adolar* in the first New York production of "Euryanthe," his *Siegfried* in the bringing out that member of the Trilogy at the Metropolitan; and his appearance in "Lohengrin." As *Siegfried*, he met with overwhelming success. In fact, *Siegfried* may be said to have established Mr. Alvary's reputation as a Wagnerian tenor, both here and abroad, and to have given a great impulse to his future work in Wagner's musical and dramatic conceptions. The announcement of Mr. Alvary's re-engagement at the Metropolitan has given general satisfaction.

During his American residence, Mr. Alvary has

his model the programmes of the greater concerts, and the result is that many exquisite classical compositions for wind instruments are being consigned to oblivion.

As the great masters did not consider it beneath them to write for such instruments, it ill becomes their followers to ignore their works. And if the public show their appreciation, it should be to the interests of *entrepreneurs* to include these compositions in the classical programmes of to-day.

Not long since, it was insinuated in the columns of a contemporary that a clarinet solo robbed a concert of its classical character!

It is ridiculous to say that a concert of which the programme consists entirely of classical pieces, ceases to be a classical concert because a clarinet soloist comes forward and plays the concerto that was to have been played by the violin soloist.

No, the clarinet, flute, or any other wind orchestral instrument, is all very well in the orchestra, but let either come forward as a solo instrument, the classic disciple takes alarm, and wofully prognosticates that unless such a thing is vigorously put down, the classic concert of the future will be degraded unutterably and irretrievably.

This is a gross injustice and a grave error. It is unjust to the composer and instrumentalist, and, considering it from an art, as well as from a pecuniary view, it is a great mistake. It stunts the development of art and the cultivation of a most important section of instrumental music. It blocks out the means of affording a welcome variety and relief to the majority of an audience upon whom the sameness of the programme (no matter how adequately performed) falls—and this alone should teach wisdom to the concert-giver.

It is a source of great congratulation, however, that at last the subject has called forth the attention of a musical contemporary, and it is sincerely to be hoped that other equally influential journals, charged with the responsibility of upholding and advancing the cause of music, will no longer remain unmindful of the claims of so important a branch of the art as wind instruments.—*British Bandsman*.

COMPOSING AGAINST TIME.

JOHANN STRAUSS has written a biography of his father, the great waltz composer, who, together with Lanner, created the modern Vienna dance music. The elder Strauss, who died in 1845, at the age of forty-five, was for some time a leader of one of Lanner's orchestras, which he left when he discovered his talent for composition. "In those days," says his son, "composing was easier than it is to-day. Now, in order to produce a polka, one has to study the entire musical literature, and perhaps, in addition, several philosophical systems; formerly, only one thing was required in composing: one had to have an idea. And, strange to say, the idea was always forthcoming. Self-confidence in this respect was so great that in years gone by we many a time announced for a certain evening several new waltzes, of which on the morning of that day not one single note had been written. In such cases, the orchestra came to the house of the composer, who, as soon as a portion of the waltz was written, gave it to the musicians, who copied and practiced it. In the meanwhile, the composer managed to have a few more 'ideas,' in a few hours the piece was ready, it was rehearsed, and in the evening generally enthusiastically received by the public. Lanner, careless and light-minded as he was, scarcely ever composed differently. Thus it happened to him that one morning, when not a single note of the new waltzes announced for the evening was ready, he found himself too ill to write. He sent a messenger to my father with the simple request: 'Please see that you get an idea.' In the evening the new waltzes were performed—of course, as Lanner's compositions—and met with extraordinary success. This occurrence, together with my father's marriage in the same year, caused him to start an independent orchestra."

Catarrh, Catarrhal Deafness and Hay Fever.

Sufferers are not generally aware that these diseases are contagious, or that they are due to the presence of living parasites in the lining membrane of the nose and eustachian tubes. Microscopic research, however, has proved this to be a fact, and the result is that a simple remedy has been formulated whereby catarrh, catarrhal deafness and hay fever are cured in from one to three simple applications made at home. A pamphlet explaining this new treatment is sent free on receipt of stamp, by A. H. Dixon & Son, 305 West King street, Toronto, Canada.—*Christian Standard*.



OUR MUSIC.

"GONDELLIED"Kroeger.

This composition is one that demands careful playing at the hands of a good executant. It is melodious, poetical and fascinating. Its harmonies are voluptuous and add largely to the general dreamy, yet glowing, effect of the whole.

"ROMANZA" (op. 28, No. 1, in F# major)....Schumann.

This is deservedly one of Schumann's most popular compositions. It is thoroughly characteristic of Schumann. Like the preceding number, it appeals to the higher class of players.

"PETITE VALSE" (op. 10, No. 2).....Karganoff.

In our last issue, we published an interesting article showing the progress made by the Russians in the larger forms of music. Here we have, from the same source, a specimen of smaller work, which proves that its author has great talent. The unpretentious, yet poetical, character of this short composition will commend it to those who love a bit of refined and not over-learned music.

"LOVE'S GREETING" (Schottische).....Siebert.

While this piece makes no pretensions to classical excellence, it is far above the ordinary run of schottisches. It is within the technical capabilities of good amateurs, and its melodious and rhythmic character, make of it an excellent selection to play for an ordinary mixed company.

"WYMAN INSTITUTE MARCH" (Duet).....Zeisberg.

This is one of the duets we promised some time since. We believe it bids fair to rival in popularity "Our Boys," the march published some time ago. Our readers, who are already familiar with the solo of this composition will be astonished at its increase of effectiveness when played as a duet. An excellent number for popular concerts.

"BLUSH-ROSES".....Kroeger.

This lively composition makes a sort of contrast with the "Gondellied" of the same author in this issue, and may serve as an illustration of the versatility of Mr. Kroeger's talent, to which we have alluded in the biographical sketch of him which appears elsewhere.

The pieces in this number cost in sheet form:

"GONDELLIED,"	Kroeger,	.75
"ROMANZA,"	Schumann,	.55
"PETITE VALSE,"	Karganoff,	.25
"LOVE'S GREETING,"	Siebert,	.60
"WYMAN INSTITUTE MARCH,"	Zeisberg,	1.00
"BLUSH-ROSES,"	Kroeger,	.35

Total.....\$3.20

OUR BOOK TABLE.

LESSONS IN MUSICAL HISTORY, by Jno. C. Fillmore, pp. 172, 16mo. Philadelphia: T. Presser. This little work has the advantage of being written in correct English. This may seem like a strange statement to make, but it is not, in view of the fact that certain other works treating of the same subject are written in a language whose incorrectness is ludicrous. In a work of this sort, it were vain to look for much originality. As a compiler, however, Mr. Fillmore has succeeded very well, indeed, in picking out the salient points of the history of music and in presenting them impartially and without redundancy of verbiage. As a class-book, we consider the work a very good one, in spite of some minor inaccuracies, such as speaking of Rubinstein as a German composer, giving to Beethoven's name the German prefix *von*, which denotes nobility, instead of the Dutch *van* which does not, but was Beethoven's correct family name—the family being of Dutch origin, etc. The book is neatly printed and bound.

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ALFRED ARTHUR, Director,

44 Euclid Avenue,

CLEVELAND, O.

GONDOLIED.

To Miss Mamie Nothhelfer.

Più Moderato e Grazioso. ♩ = 63.

E. R. Kroeger.
Op. 12. No 1.

The musical score is written for piano and consists of four systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The tempo is marked *Più Moderato e Grazioso* with a quarter note equal to 63 beats. The score includes various musical notations such as notes, rests, slurs, and fingerings. Pedal markings ("Ped.") are placed below the bass staff in each system. Dynamics include piano (*p*), mezzo-forte (*mf*), and a crescendo (*cres.*) followed by a decrescendo (*dim.*) in the final system. The piece concludes with a final cadence.

Copyright—Kunkel Bros. 1888.

This image shows a page of musical notation for a piano piece, likely a 19th-century work given the style and the use of the word "agitato". The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 2/4 time signature. Performance markings include "dolce.", "mfz", "pp", "mf", "cres.", "agitato.", "rit.", "a piacere.", "riten.", and "a tempo.". Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings ("Ped.") are placed below the bass staff in several measures. The notation includes various note values, rests, and slurs. The page is numbered "1" in the top right corner.

This image shows a page of musical notation for a piano piece, likely a technical exercise or a short composition. The notation is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes complex fingerings (numbers 1-5) and pedaling instructions (Ped.) with specific pedal point numbers (e.g., 5 2 1 5 2 4). Dynamic markings such as *rubato*, *mf*, *cres.*, *dim.*, *f*, and *riten.* are used throughout the piece. The piece concludes with a double bar line and a small asterisk symbol.

a tempo.
con tristezza.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 3/4 time. It features a piano (*p*) dynamic. The right hand has a melodic line with fingerings 5, 4, 3, 2, 1 and 3, 4, 5, 4, 3, 2, 1. The left hand has a bass line with fingerings 5, 4, 3, 2, 1 and 5, 4, 3, 2, 1. Pedal points are marked with 'Ped.' and asterisks.

Second system of musical notation, measures 5-8. The music continues with a mezzo-forte (*mfz*) dynamic in measure 6 and mezzo-piano (*mp*) in measure 8. The right hand has fingerings 3, 4, 5, 4, 3, 2, 1 and 5, 4, 3, 2, 1. The left hand has fingerings 5, 4, 3, 2, 1 and 5, 4, 3, 2, 1. Pedal points are marked with 'Ped.' and asterisks.

Third system of musical notation, measures 9-12. The music features a crescendo (*cres.*) leading to a forte (*f*) dynamic in measure 10 and fortissimo (*ff*) in measure 11. The right hand has fingerings 3, 4, 5, 4, 3, 2, 1 and 5, 4, 3, 2, 1. The left hand has fingerings 5, 4, 3, 2, 1 and 5, 4, 3, 2, 1. Pedal points are marked with 'Ped.' and asterisks.

Fourth system of musical notation, measures 13-16. The music begins with a rallentando (*rall.*) and a diminuendo (*dim.*) leading to a piano (*p*) dynamic in measure 14. It then returns to a forte (*f*) dynamic in measure 15. The right hand has fingerings 3, 4, 5, 4, 3, 2, 1 and 5, 4, 3, 2, 1. The left hand has fingerings 5, 4, 3, 2, 1 and 5, 4, 3, 2, 1. Pedal points are marked with 'Ped.' and asterisks.

Fifth system of musical notation, measures 17-20. The music continues with a piano (*p*) dynamic. The right hand has fingerings 3, 4, 5, 4, 3, 2, 1 and 5, 4, 3, 2, 1. The left hand has fingerings 5, 4, 3, 2, 1 and 5, 4, 3, 2, 1. Pedal points are marked with 'Ped.' and asterisks.

Sixth system of musical notation, measures 21-24. The music features a diminuendo (*dimin.*) leading to a piano (*p*) dynamic in measure 22. It then returns to a forte (*f*) dynamic in measure 23. The right hand has fingerings 3, 4, 5, 4, 3, 2, 1 and 5, 4, 3, 2, 1. The left hand has fingerings 5, 4, 3, 2, 1 and 5, 4, 3, 2, 1. Pedal points are marked with 'Ped.' and asterisks. The system concludes with a *Tempo I.* marking and a *riten.* (ritardando) in measure 24.

dolcissimo.

This page of piano sheet music consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key with two sharps (F# and C#) and a 4/4 time signature. The notation includes numerous fingerings (numbers 1-5), pedaling instructions (Ped.), and dynamic markings (*mf*, *dim.*, *cres.*, *f*, *pp*). The piece begins with a *dolcissimo.* marking. The first system includes a *Ped.* marking. The second system includes a *mf* marking. The third system includes a *mf* marking. The fourth system includes a *cres.* marking and a *dim.* marking. The fifth system includes a *f* marking. The sixth system includes a *pp* marking and a *l. h.* marking. The music features complex fingerings and pedaling throughout.

ROMANZE.

Einfach (with simplicity) ♩ 92.

R. Schumann Op. 28. N°1

The musical score is written for piano and consists of five systems. The first system begins with a piano (*p*) dynamic marking. The notation includes treble and bass staves with various musical notations such as notes, rests, and fingerings. Pedal markings (*Ped.*) are placed below the bass staff in several measures. The score concludes with a *ritardando* marking and a right-hand (*r.h.*) section. The copyright notice at the bottom reads "Copyright. Kunkel Bros. 1888."

PETITE VALSE.

Allegretto grazioso. ♩ - 132.
con tenerezza.

G. Karganoff, Op.10, N°2.

p

f

p

dolce espress.

p

p

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* *

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- To Miss Ida A. Randall.

LOVE'S GREETING SCHOTTISCHE.

Allegretto. M. M. ♩ - 108.

Wm Siebert.

[illegible]

mf

Ped. * *Ped.* *

Ped. * *Ped.* *

Scherzando.

Trio.

P

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

f *cres* *f*

Ped. * *Ped.* * *Ped.* * *Ped.* *

First system of musical notation. Treble and bass staves. Includes fingerings (e.g., 2 4 2 1, 3 1, 2 4, 3 4, 2 3, 4 2, 3 4, 2 3, 4 3), dynamics (*f*), and pedal markings (*Ped.*).

Second system of musical notation. Treble and bass staves. Includes fingerings (e.g., 4 3 2 1, 2 1, 4 4, 4 4, 4 4), dynamics (*f*), and pedal markings (*Ped.*).

Third system of musical notation. Treble and bass staves. Includes dynamics (*p*), tempo marking (*Scherzando.*), and pedal markings (*Ped.*).

Fourth system of musical notation. Treble and bass staves. Includes fingerings (e.g., 4 3 3 3 4 2 3), dynamics (*p*), and pedal markings (*Ped.*).

Fifth system of musical notation. Treble and bass staves. Includes fingerings (e.g., 8), dynamics (*f*, *f* *cres*), and pedal markings (*Ped.*).

mf

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* *

f

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* *

f

Ped. *

WYMAN INSTITUTE.

MARCH.

Secondo.

F. J. Zeisberg.

Moderato ♩. 112.

Moderato 112.

f con fuoco.

mf

cres.

f

mf

f

f

Pedal points are indicated by "Ped." and asterisks.

WYMAN INSTITUTE.

MARCH.

Primo.

F. J. Zeisberg.

Moderato ♩=112.

[illegible]

Secondo.

The first system of musical notation for the 'Secondo' section. It consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). It contains several measures with eighth and sixteenth notes, some marked with fingerings (3, 1, 3, 1, 4, 3, 2, 1, 2, 3, 4). A dynamic marking of *f* (forte) is present. The lower staff begins with a bass clef and contains notes with fingerings (3, 1, 3, 1, 1, 2, 3, 2, 1, 3, 2). Pedal points are indicated by 'Ped.' and a star symbol. A dynamic marking of *mf* (mezzo-forte) is present.

The second system of musical notation for the 'Secondo' section. It consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the accompaniment with notes and pedal points. Pedal points are indicated by 'Ped.' and a star symbol.

The third system of musical notation for the 'Secondo' section. It consists of two staves. The upper staff features a crescendo marking 'cres.' and a dynamic marking of *f*. The lower staff continues the accompaniment with notes and pedal points. Pedal points are indicated by 'Ped.' and a star symbol.

The fourth system of musical notation, labeled 'Trio.' at the beginning. It consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. It contains measures with eighth and sixteenth notes, some marked with fingerings (5, 4, 2, 1, 5, 3, 1, 4, 2, 1, 5, 3, 1, 4, 2, 1). Dynamic markings of *f* and *p* (piano) are present. The lower staff begins with a bass clef and contains notes with fingerings (2, 3, 1, 4, 4, 1, 2, 1, 2, 4, 1, 3, 2). Pedal points are indicated by 'Ped.' and a star symbol.

The fifth system of musical notation for the 'Trio' section. It consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes, some marked with fingerings (2, 1, 4, 3, 2, 5, 1, 4, 2, 1, 5, 3, 1, 4, 2, 1). Dynamic markings of *f* and *mf* are present. The lower staff continues the accompaniment with notes and pedal points. Pedal points are indicated by 'Ped.' and a star symbol. The system concludes with two endings, labeled '1.' and '2.', each with a repeat sign.

First system of musical notation, measures 1-4. The right hand features a melodic line with various ornaments and fingerings (e.g., 3, 1, 4, 3, 2, 1, 2, 3, 4). The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated below the left hand in measures 1, 2, 3, and 4. Dynamics include *f* (forte) in measure 1 and *mf* (mezzo-forte) in measure 3.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with more complex ornaments and fingerings. The left hand maintains the accompaniment. Pedal points are marked in measures 5, 6, 7, and 8. The dynamic *f* (forte) appears in measure 7.

Third system of musical notation, measures 9-12. This system shows a continuation of the musical themes with intricate fingerings and ornaments. Pedal points are indicated in measures 9, 10, 11, and 12. The dynamic *fz* (forzando) is present in measure 12.

Trio.

Fourth system of musical notation, measures 13-16, marked *Trio.* The right hand has a more active melodic line with many ornaments. The left hand accompaniment is also more complex. Pedal points are marked in measures 13, 14, 15, and 16. Dynamics include *sf* (sforzando) in measure 13, *p* (piano) in measure 14, and *mf* (mezzo-forte) in measure 15.

Fifth system of musical notation, measures 17-20. The right hand features a series of chords and melodic fragments with fingerings. The left hand has a steady accompaniment. Pedal points are marked in measures 17, 18, 19, and 20. Dynamics include *mf* (mezzo-forte) in measure 17, *f* (forte) in measure 18, and *sf* (sforzando) in measure 20. The system concludes with first and second endings.

Secondo.

First system of musical notation. Treble and bass staves. Bass staff includes dynamic marking *f* and pedal markings (Ped.) with asterisks. Fingerings are indicated by numbers 1-5 above notes.

Second system of musical notation. Treble and bass staves. Bass staff includes dynamic marking *f* and pedal markings (Ped.) with asterisks. Fingerings are indicated by numbers 1-5 above notes.

Third system of musical notation. Treble and bass staves. Bass staff includes pedal markings (Ped.) with asterisks. Fingerings are indicated by numbers 1-5 above notes.

Fourth system of musical notation. Treble and bass staves. Bass staff includes dynamic markings *fz* and *f*, and pedal markings (Ped.) with asterisks. Fingerings are indicated by numbers 1-5 above notes.

Fifth system of musical notation. Treble and bass staves. Bass staff includes dynamic marking *mf* and pedal markings (Ped.) with asterisks. Fingerings are indicated by numbers 1-5 above notes.

Sixth system of musical notation. Treble and bass staves. Bass staff includes dynamic markings *cres.* and *f*, and pedal markings (Ped.) with asterisks. Fingerings are indicated by numbers 1-5 above notes.

Primo.

8

First system of the musical score. It consists of two staves. The upper staff has a treble clef and contains a series of eighth-note chords with fingerings 5, 3, 2, 3, 2, 3, 2, 3, 2, 3, 4, 4, 3, 1, 3, 1, 5, 3, 2, 3. The lower staff has a bass clef and contains a series of eighth-note chords with fingerings 5, 3, 2, 3, 2, 3, 2, 3, 2, 3, 4, 4, 3, 1, 3, 1, 5, 3, 2, 3. The system is marked with 'Ped.' and a star symbol at the end of each measure.

8

Second system of the musical score. It consists of two staves. The upper staff has a treble clef and contains a series of eighth-note chords with fingerings 2, 5, 3, 2, 3, 2, 2, 4, 2, 3, 4, 1, 2, 3, 5, 1, 2, 3, 1, 2, 3, 4. The lower staff has a bass clef and contains a series of eighth-note chords with fingerings 2, 5, 3, 2, 3, 2, 2, 4, 2, 3, 4, 1, 2, 3, 5, 1, 2, 3, 1, 2, 3, 4. The system is marked with 'Ped.' and a star symbol at the end of each measure.

8

Third system of the musical score. It consists of two staves. The upper staff has a treble clef and contains a series of eighth-note chords with fingerings 1, 3, 2, 3, 2, 3, 2, 3, 4, 1, 3, 1, 4, 3, 1, 4, 3, 1, 4, 3, 1, 4. The lower staff has a bass clef and contains a series of eighth-note chords with fingerings 1, 3, 2, 3, 2, 3, 2, 3, 4, 1, 3, 1, 4, 3, 1, 4, 3, 1, 4, 3, 1, 4. The system is marked with 'Ped.' and a star symbol at the end of each measure.

8

Fourth system of the musical score. It consists of two staves. The upper staff has a treble clef and contains a series of eighth-note chords with fingerings 2, 4, 2, 3, 4, 1, 2, 3, 2, 3, 4, 1, 2, 3, 2, 3, 4, 1, 2, 3, 2, 3. The lower staff has a bass clef and contains a series of eighth-note chords with fingerings 2, 4, 2, 3, 4, 1, 2, 3, 2, 3, 4, 1, 2, 3, 2, 3, 4, 1, 2, 3, 2, 3. The system is marked with 'Ped.' and a star symbol at the end of each measure.

mf

Fifth system of the musical score. It consists of two staves. The upper staff has a treble clef and contains a series of eighth-note chords with fingerings 2, 3, 4, 3, 2, 3, 2, 4, 3, 2, 3, 2, 4, 3, 2, 3, 2, 4, 3, 2, 3, 2. The lower staff has a bass clef and contains a series of eighth-note chords with fingerings 2, 3, 4, 3, 2, 3, 2, 4, 3, 2, 3, 2, 4, 3, 2, 3, 2, 4, 3, 2, 3, 2. The system is marked with 'Ped.' and a star symbol at the end of each measure.

CRS.

Sixth system of the musical score. It consists of two staves. The upper staff has a treble clef and contains a series of eighth-note chords with fingerings 4, 3, 2, 3, 2, 4, 3, 2, 3, 2, 1, 3, 5, 4, 3, 2, 5, 4, 3, 2. The lower staff has a bass clef and contains a series of eighth-note chords with fingerings 4, 3, 2, 3, 2, 4, 3, 2, 3, 2, 1, 3, 5, 4, 3, 2, 5, 4, 3, 2. The system is marked with 'Ped.' and a star symbol at the end of each measure.

Secondo.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and single notes, with a dynamic marking of *f* at the beginning. The lower staff is in bass clef and contains a series of chords, with a dynamic marking of *f* at the beginning. Both staves have a 'Ped.' marking with a star symbol below the first measure. Fingering numbers (1-5) are present above several notes in the upper staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and single notes, with a dynamic marking of *f* at the beginning. The lower staff is in bass clef and contains a series of chords, with a dynamic marking of *f* at the beginning. Both staves have a 'Ped.' marking with a star symbol below the first measure. Fingering numbers (1-5) are present above several notes in the upper staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and single notes, with a dynamic marking of *f* at the beginning. The lower staff is in bass clef and contains a series of chords, with a dynamic marking of *f* at the beginning. Both staves have a 'Ped.' marking with a star symbol below the first measure. Fingering numbers (1-5) are present above several notes in the upper staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and single notes. The lower staff is in bass clef and contains a series of chords. Both staves have a 'Ped.' marking with a star symbol below the first measure.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and single notes, with a dynamic marking of *ff* at the beginning. The lower staff is in bass clef and contains a series of chords, with a dynamic marking of *ff* at the beginning. Both staves have a 'Ped.' marking with a star symbol below the first measure. Fingering numbers (1-5) are present above several notes in the upper staff.

Primo.

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a series of eighth and sixteenth notes, often beamed together, with fingerings (1-5) indicated above. The bass staff contains a similar melodic line with fingerings below. Dynamics include *f* (forte) and *mf* (mezzo-forte). Pedal markings ('Ped.') and asterisks are placed below the bass staff to indicate when the sustain pedal should be used.

The second system continues the musical piece. It features more complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include *f* and *ff* (fortissimo). Pedal markings and asterisks are used to guide the performer's use of the sustain pedal.

The third system of musical notation shows a continuation of the melodic and harmonic development. It includes various articulations and dynamic markings such as *f*. Pedal markings and asterisks are present throughout the system.

The fourth system of musical notation concludes the 'Primo' section. It features a variety of note values and dynamic markings, including *ff*. Pedal markings and asterisks are used to indicate the timing of the sustain pedal.

8

The fifth system of musical notation begins on a new page, indicated by the page number '8' at the start. It continues the musical piece with similar notation to the previous systems, including a grand staff, melodic lines, and dynamic markings like *fz* (forzando) and *sf* (sforzando). Pedal markings and asterisks are used to indicate the timing of the sustain pedal.

BLUSH ROSES.

E. R. Kroeger.

Allegretto con moto. ♩=112.

mf un poco animato

Ped. *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *

mf

Lit - tle..... love was run - ning wild In a gar - den of ro - ses,

p

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When some white ones he es - pied; Like snow green earth in - clo - ses. "But

f *mf*

col - or they need" said he, "For oh, they are far too pale!" And

mf

ritenuto. kneel - ing down be - side them, He told them a whis - pring tale. Ah *mf*

ritenuto.

a tempo. Then all ro - sy did they blush

ff *f* *mf*

con fervore.

f

So love's sto-ry sup-po - ses. The blush it still doth

f *mf*

Ped. *

lin - ger, The blush it still doth lin - ger

f

Ped. *

mfz

That's why they're call'd blush ro - ses.

mfz *mf*

Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. *

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STILL THEY COME.

THE old adage that "it never rains but it pours" seems to be applicable to "musical prodigies." Young Hofmann was but the beginning. One of the latest is Otto Hegner, who is thus spoken of by the *London Musical Times*, a paper, by the way, which is not in the least given to sensationalism and whose editor is a very competent judge:

The boy Otto Hegner, who gave a Pianoforte Recital at the Princes' Hall on the 22nd ult., created a sensation by his extraordinary talent. It was acknowledged on all sides, notwithstanding the effect produced by young Josef Hofmann by his performances, that nothing equal to the real artistic ability possessed by Otto Hegner had been shown within memory by any one so young. He surpasses Hofmann in mechanical mastery of the keyboard, and is superior to him in individuality and independence. His phrasing is at once neat, accurate and refined. He interprets the pieces he performs—Beethoven, Mozart, Bach, Mendelssohn, Raff, Liszt, Weber, and the like—like a musician of great experience. With older pianists facility is attained through a long course of study and practice. This boy possesses the quality by intuition. He brings out the various points in the several pieces with an intelligence and perception of the inner meaning as great as though he had written them. The interest excited by the playing of young Hofmann was tempered by the ever present knowledge that it was the work of a mechanically gifted child. Otto Hegner commands the admiration of experts by abilities which are on an equality with their own painfully accumulated powers. He is only eleven years of age, a bright looking boy, who plays his music from memory as though he loved every sound produced. He is certainly possessed of the most wonderful ability. His musical gifts disclosed themselves to his astonished parents in their humble German home before he had reached his fifth year. His father and Franz Fricker directed his earliest studies, and after a year and a half entrusted the further development of his powers to Herr Hans Huber, of Bale, Herr Alfred Glaus teaching him theory. The boy has played in Switzerland and in Germany before he came to England. His astonishing powers will certainly arouse as much admiration in this country as they have done abroad.

THE USE OF MUSIC.

THE essential use of music, stated in the most comprehensive terms, is to educate the spirit, universally, giving it richness, variety, and readiness of action. This it does by training us in the exercise of all kinds and combinations of ideal movements,—emotional forms in living activity, but without their filling of material facts and definite personalities. It is thus a fine gymnastic, giving the spirit liberty, flexibility, swiftness and wealth of play, ready for application to the real ends of life. The aim of the drama is to purify the passions by exercising them in imaginative scenes cleansed from the egotistic associations and the muscular entanglements connected with them in actual experience. Music fulfills this office in a climatic degree, because the forms it passes across the stage of the soul, setting the attentive activities there into full employment, are the most immaterial and impersonal of all known to us. Generalized into the purity of their most universal meanings, their influence tends to purge from the faculties of the listener the clogging crudities of the flesh and the clumsy prejudice of the mind. In this way music quickens, refines, expands, and liberates the energies both of sensibility and intelligence. It is thus, as Plato so long ago theoretically proved, and Athens practically exemplified, the peerless educator of the spirit.

Music expresses feelings, awakens feelings, develops feelings, orders or arranges and proportions feelings; and so purifies, enriches, and exalts feelings. And it naturally tends to suggest in thought the equivalents of all it expresses as feeling. Thus, when its proper influence is not thwarted, but takes full effect, it is an education of the spirit through the ear.—W. R. Alger.

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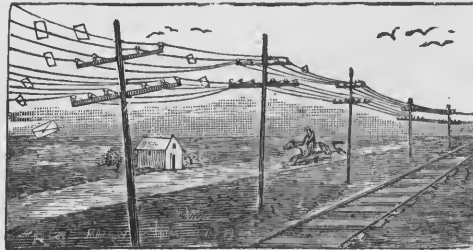
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CORRESPONDENCE.

BOSTON, MASS.

Boston, Mass., May 19, 1888.

"Small by degrees, and beautifully less" grows the season in Boston. It is even now moribund, and next month I can give my funeral oration on the *Saison morte*, and hie me to the other side of the fishpond. The Promenade Concerts (beer, smoking, and music) begin at Music Hall next week, a sure sign of summer.

The Clubs have all ended their season's work and put up the shutters. As is usual, their last concerts gave a light, popular dessert, to the solid musical feast. But, even if the final programmes of the Apollo, Boylston, and Cecilia Clubs were of a miscellaneous character, and even if they presented a few musical sugar-plums, it is but fair to add that the singing was perfect, the audiences enjoyed themselves, that there was nothing trashy on the list, that the American and resident composer was not neglected, and the excellent works by Thayer, Mass, Tinney, and Miss Lang that were given were all cordially welcomed.

Not all the works were short, for the Apollo gave a Greek Hymn (by Thayer) of considerable dimensions and merit, while the Cecilia even essayed to outline a portion of Wagner's "Parsifal" with piano accompaniment!

The Kneisel Quartette Concerts ended with a fine programme in which Mendelssohn's Octette formed the *pièce de résistance*. We regard this work as one of the most inspired of this composer's contributions to chamber music. Mr. Kneisel's performance of Bach's Chaconne, was one of the features of this concert. He played it with perfect intonation but without the breadth that a Joachim would invest it with. This quartette has had more postponements in this season's course than would be deemed possible. First one, then the other artist was on a sick-bed, (had they been singers it might have been ascribed to mal-aria) until it seemed as if the series would run into the twentieth century. I am glad to say that all are well again, and we can hope for more regularity next season.

The Symphony Concerts ended with Beethoven's Ninth. The performance was technically excellent but I thought that the conductor refined a little too much on the first movement. It requires breadth, massive power, and ruggedness, and these it did not have. *Per contra*, the vocal portions were better given than I have ever heard them. The solo quartette was excellently balanced, and even the chorus went through the terribly difficult ordeal, unscathed. As a supplement to the season, Mr. Gericke and his orchestra gave two Wagner concerts May 11th and 12th. I may have been out of tune on this occasion, but I must record my impression none the less, that the Paris version of the beginning of Tannhäuser, and the extended duet of the first act, are not improvements but deteriorations. To take away the grand return of the Pilgrims' Chorus (the great passage on trombones against descending violin figures) and substitute therefor a very sensuous Bacchanale, may have given more consistency to the treatment, but was scarcely inspiring, while the length of the duet between Venus and Tannhäuser was incredible. Best of all the programme was the wonderful "Siegfried's funeral March" which was performed in a manner beyond anything which Bostonians have yet heard. Madame Kalisch-Lehmann sang her selections from the "Götterdämmerung" with lofty power and beauty, but her husband was often too vehement, and gave emphasis rather than breadth.

Everything was applauded with frenzy: even the interminable Tannhäuser duet. A week before, however, in this same musical Boston Verdi's "Otello" was listened to by a small audience, and rather coldly received. Why? because Boston is still given to judging by names, and not by intrinsic merit. "Otello" is the greatest and worthiest of modern Italian works, but Verdi is not the name which is written upon the breast plates of our high priests of music, and therefore not a name to conjure with. Nevertheless I am heartily glad that the Italian has come to so high a plane in composition, and believe that the work will exercise a beneficial influence on the Italian opera of the future, that is, if the critics will allow it to have a future.

There has been opera of a lighter character here this week. "The Bostonians" who are what the "Ideals" ought to be, and used to be; have been giving opera comique all the way from "The Bohemian Girl" to "Mignon," and giving it well. Especially well pleased was I with "The Poachers" in which most of the fun has been retained in the translation, and not washed away as is so often the case, and with "Fatinitza" where the Junonian Huntington, the piquant Corden, and the comical Barnabee, carried the work to unequivocal success.

There have been several highly successful chamber concerts at the New England Conservatory of Music recently. Mr. W. Waugh Lauder gave one in which many of the leading members of the faculty assisted. Several lectures on European travel have recently been interspersed with the concerts, and these awakened especial interest, as several of the students and teachers contemplate being in Bayreuth, when the Wagner festival begins, this summer. I hope also to attend that important musical event, and when the Boston musical lemon is squeezed quite dry, there will still be transatlantic criticisms to waft toward your readers, from

COMES.

PASADENA, CAL.

PASADENA, CAL., May 13, 1888.

EDITOR KUNKEL'S MUSICAL REVIEW:—When, a few days ago, it was announced that the new organ of the Presbyterian church was completed and that Prof. S. B. Whiteley, the famous organist would give a public trial of the instrument, quite a large number of interested visitors gathered at the

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church. Among them could be noticed quite a smattering of our local musicians. The organ presents a grand appearance and is in perfect accord with its beautiful surroundings. The case is of cherry wood, finished in oil, and is Gothic in design. The front pipes are decorated in gold and colors. On a large panel, over the casing in the centre of the organ, are the words, "Praise Ye the Lord," in gilt letters on a blue background. On a smaller panel of the same design, to the right, is "Lord of Lords," and to the left, "King of Kings." The organ presents a very majestic front and entirely fills the nave in which it is set. It is the largest organ on the Pacific coast and by far the handsomest; the one next in size being located in the Metropolitan Temple in San Francisco, Geo. Kilgen, of St. Louis, Mo., is the builder, and our leading music dealer, P. W. Hurdall, was the agent through whom the organ was purchased. The instrument is 21 feet wide, 32 feet high and 12 feet deep, has 41 stops, 3 manuals, pedal keyboard of 80 notes and 2014 pipes, and its value is about \$10,000.

A hush of expectancy fell on the audience as Mr. Whiteley mounted to the seat, opened the cover and began pulling out the stops. Soon the church was filled with melody, and for nearly three hours Prof. Whiteley held his hearers spell-bound with the grand music produced.

The organ under his skillful manipulation was a living animated being, whispered at times as though a gentle breeze was idly playing about it, then sobbed and sighed. Anon, there was a gentle ripple as of a woodland stream, and then a grand crash of thunder. At times a million imps seemed to be playing about the pipes, sending a thrill through the audience as of fear. The muttering of the tempest was heard in the distance, the heavy sighing of the breeze, the flash of lightning and a crash of thunder followed by peal on peal, all the while the lightning playing over the keys in zig-zag flashes. A pause for a few moments and the grand strains of Mendelssohn's Wedding March, from "Midsummer Night's Dream," rang through the edifice. The effect upon the listeners was to hold them almost spellbound. The most exquisite harmonies pervaded the entire building and were most inspiring. Prof. Whiteley is without doubt one of the best organists in America to-day and demonstrated his ability yesterday by his masterly performance on the noble instrument. Pasadena may well feel proud of being its possessor and many a heart will be made better and many a soul be lifted higher as the grand old melodies will be sent heavenward by the two thousand throats of Mr. Kilgen's masterpiece.

That this organ will be an important factor in building up and holding a large congregation goes without saying. The Presbyterians are to be congratulated on the outcome of Mr. Hurdall's choice.

PACIFIC.

MUSIC IN ST. LOUIS.

The Epstein Brothers gave two performances of Suppe's "Trip to Africa," at the Olympic Theatre on the 6th and 9th of May for the benefit of the Jewish Orphan Asylum. These performances attracted probably the largest audiences that attended any musical entertainment in St. Louis the past season. The amateurs who took part acquitted themselves like veteran professionals, showing the excellent training which they had received at the hands of the managers. Marcus Epstein led the orchestra like a veteran, a second Ardit, while "Abe" Epstein did wonderful work at the piano in supporting the singers and backing up the orchestra whenever that became necessary.

Miss Nellie Strong, the well-known pianist, assisted by three of her pupils, Miss Maud Powell, violinist, and Mrs. Hardey, contralto, gave a concert at Memorial Hall, of which the following is the programme:

1.—QUARTETTE, Chromatic Galop, Liszt, Misses Ray Fraley, Christine Nohl, Florence Baugh and Miss Nellie Strong. 2.—MAZURKA, bb. Major, Godard; NOCTURNE, a. Major; Leschetitzky. WALTZ, op. 3, No. 2, Nicode, Miss Strong. 3.—CONTRALTO SOLO, "Figlio Mio," (Prophet), Meyerbeer, Miss Mattie Hardey. 4.—TARANTELE, op. 27, No. 2, Moszkowsky, Miss Strong. 5.—VIOLIN SOLO, "Fantasie de Faust," Sarasate, Miss Maud Powell. 6.—RONDO CAPRICCIOSO, Mendelssohn, Miss Florence Baugh. 7.—CONTRALTO SOLO, "O Happy Day," Goetze, Mrs. Hardey. 8.—CAPRICCIETTO, d. Minor, Ph. Scharwenka. ROMANCE, op. 15, No. 2, Arthur Foote. MAGIC FIRE MUSIC, (Walkyrie), Wagner-Brassin, Miss Strong. 9.—VIOLIN SOLO, Nocturne, Eb. Major, Chopin; Mazurka, Wienawski, Miss Powell. 10.—ANDANTE SPANATO AND GRAND POLO-NAISE, op. 22, Chopin, Miss Strong.

The concert was an excellent one. Miss Powell played in her well-known artistic style and Mrs. Hardey was most satisfactory. Miss Strong surpassed herself in her playing and after the Mendelssohn "Rondo Capriccioso" was compelled by the prolonged applause of the audience to respond with an encore. For this she chose Kroeger's "Elfenreigen" which also brought long-continued and enthusiastic applause.

Verdi's "Requiem" was given by the St. Louis Choral Society, assisted by a portion of the *Liederkrantz* chorus at Music Hall on the evening of May 10th, before a large and appreciative audience. The solo parts had been entrusted to Miss Emma Juch of New York, soprano; Mrs. Pauline Schuler-Bollman, of St. Louis, contralto; Mr. Charles A. Knorr, of Chicago, tenor; Mr. Geo. H. Wiseman, of St. Louis, bass. To say that this was by far the best performance of Verdi's Requiem ever given in St. Louis is but simple justice. The soloists all sang excellently, the orchestra was entirely satisfactory and the chorus sang with good ensemble and expression. The same work was given some time since by the same choral combination under the leadership of Mr. Froehlich, of the *Liederkrantz*, but it is due to Mr. Otten to say that this performance was in no other sense a repetition of the former one. In our opinion, Mr. Otten's conception of the work in question is by far the more correct and satisfactory of the two. Mr. Froehlich, unconsciously we suppose, conducts everything as if it belonged to the school of music he most affects, and which is not Verdi's. Mr. Otten, with more catholicity of taste, is satisfied to let Verdi be Verdi—an exhibition of good sense for which we are duly thankful. As to the exact value of the work itself, there will always be some diversity of opinion. To our mind, in spite of its many beauties, it is not an ideal requiem. The text is too often treated not as a text but as a pretext for music which may serve the purpose of musical contrast or give singers the opportunity for vocal display so dear to their hearts, but which lacks the element of devotional or even of true dramatic expression.



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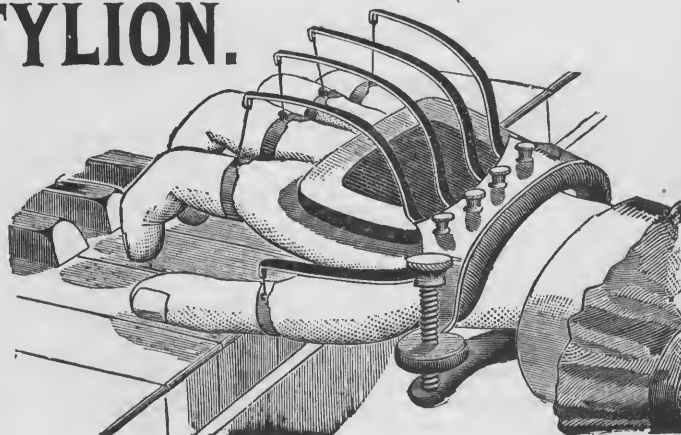
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A SERENADE.

I sing beneath your lattice, love,
A song of great regard for you;
The moon is getting rather high,
My voice is, too.

The lakelet in deep shadow lies,
Where croaking frogs make much ado,
I think they sing a trifle hoarse;
I sing so, too.

The blossoms on the pumpkin vine
Are weeping diamond tears of dew;
'Tis warm; the flowers are wilting fast,
My collar, too.

All motionless the cedars stand
With silent moonbeams slanting through;
The very air is drowsy, love,
And I am, too.

Oh, could I soar on loving wings,
And at your window gently woo!
But then your lattice you would bolt—
So I'll bolt, too.

—Author unknown, but piece bears the ear-marks of Elson.

ACCOMPANYING AS A REMUNERATIVE ART.

"The art of true accompanying lies in a willing self-immolation."

WE are all acquainted with and probably most of us have suffered from, that most delusive of all drawing-room snares, the quasi-accompanist, says a writer in *The London Musical Standard*, who will make shift with a few chords in order that the assembly may not be deprived of a song, and, if we are singers, have probably come to the conclusion that one of the most charming, and at the same time one of the rarest, of musical treats is a song well sung and as well played. It requires neither a very good nor a very bad musician to make a good accompanist. The former is often unwilling to sing to the requisite degree of passiveness, the latter too unsympathetic a follower of the divine art to feel that more is necessary than a fitful and inaccurate dabbling with the key-board. What really is an essential to one who would become a true accompanist in every sense of the word, is a mesmeric, intuitive sympathy. If the singer be not followed in all the vagaries, the possessor of a voice, whether good, bad or indifferent, indulges in, the effect must be a mar-
ring one.

Mr. Haweis, in his delightful "My Musical Life," devotes some pages to the discussion of accompaniments, and gives one or two graphic instances of the misery he himself endured as a violinist, when left to the tender mercies of any or every pianist. It is not necessary, in order to be able to play the songs chiefly in vogue at the present day, that the performer should have what is understood by a thorough musical education. Hours of practicing of scales and chords, months of study at some foreign conservatoire, and the disbursement of a fortune on lessons with some celebrated professor, cannot achieve what a quick eye, a quicker ear, and a total temporary suppression of self can in the art of playing accompaniments. Half an hour daily spent in the reading over of new songs, a careful perusal of the lyric gems of the old masters in the art of song-writing as often as may practically be indulged in, intelligent observation of, and an interested listening to the accompanists that have become as household words in the musical world of our time, is all that is required for the successful prosecution of this especial study. It has often been said that singers learn more from hearing a work or a song rendered by some other vocalist than from repeated practicing of it themselves; and it is equally true that the inexperienced accompanist may learn the many little points that go so far towards making the popularity of a ballad by hearing it played for some artist by an able and experienced performer. Society has long since tabooed the idea of relying solely on amateurs for its musical entertainment, and in proportion to the excellence of the vocal music now heard in drawing-rooms is its piano accompaniment. It stands to reason that a hostess will not engage professional singers for her "At Homes" and after-dinner parties without also providing them with a professional pianist; and it is quite possible for an intelligent, lady-like girl to earn a very comfortable addition to her income by going out in the capacity of professional accompanist without once putting her foot on a platform, or possessing any extraordinary amount of musical talent. How these engagements may best be obtained and multiplied, I propose writing of in a future number. So far, I have only mentioned the accompanying of songs. Next time I shall have something to say on that of instrumental and orchestral music.

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MAJOR AND MINOR.

WM. LUDWIG, who has been singing with the American Opera Co., is not, as most people suppose, a German, but an Irishman.

WAGNER's "Lohengrin" has been translated into Dutch by M. Leeuwrik, of Utrecht, for performance by the Netherlands Opera Company.

MME. FANNY BLOOMFIELD, the talented American pianiste, will go abroad early in August. Mr. L. M. Ruben is negotiating for her appearance in the principal cities of Europe.

The Schubert Gesangverein, of Vienna, has undertaken the formation of a museum, to contain relics, documents, and other objects relating to the life and works of the composer.

A MONUMENT in memory of the German composer, Marschner, is to be erected at his native place, Zittau. It will be inaugurated on the anniversary of his birthday, the 16th of August next.

It is said that the Czar of Russia plays the trombone, and when the Austrian pianist Grünfeld was lately in St. Petersburg he frequently accompanied the brazen excursions of the Russian monarch.

ALEXIS ROSTAND, Paris, has just finished two musical works, which are highly praised by the critics; one is an oratorio, "Ruth," the other an allegorical poem of a patriotic character, entitled "Gloria Victis."

The Philharmonic Society, of Dayton, Ohio, under the directorship of Mr. W. L. Blumenschein, the excellent pianist and musician, gave a two days' May Festival, on May 3d and 4th, at the Dayton Grand Opera House, and scored an unqualified success.

God will not seek thy race,
Nor will He ask thy birth;
Alone He will demand of thee,
What hast thou done on earth?

—From the Persian.

The N. Lebrun Music Company has removed to 506 Market Street, where it has more room, increased facilities and a more central location. Those organizing bands for the coming presidential campaign would do well to write to the Lebrun Music Co. for prices.

The eight daughters of the new Chief-Justice, Fuller, have each a separate piano to practice upon. The Philadelphia Times remarks: One can now understand the severe course of mental training that a person has to undergo before reaching the Supreme Bench.

The Messrs. Steinway, the pianoforte manufacturers, have closed a contract for a six years' engagement of young Otto Hegner, the prodigy whose performances on the piano have been astonishing London. He will appear in New York and give recitals there during the winter of 1889-90.

A PIANO that had been through a fire in Kingston was sold recently for the sum of \$2. The piano had been flooded with water, and had fallen through two floors into a cellar. The Kingston Freeman informs us that the purchaser intends to clean it up "just to see how much abuse a piano will stand."

A MUSICIAN of this city, who plays upon words as well as upon several instruments, was asked, during the week, if he would perform a "Largo" by Haydn, at a forthcoming concert. The wretched, graceless mortal, in whom the Divine Art had wrought no uplifting above the plane of street slang, assented to the request by simply murmuring, "Largo, Gal-lagher!"—Pittsburg Bulletin.

MR. J. A. CARSON continues his good work at Greenfield, Ill. Here is the programme of one of his recent recitals:

Valse in E Flat, Durand. Home, Sweet Home; Idylle, Nocturne, Goldbeck. Tarentelle, Heller. Sadness of Soul, Mendelssohn. The Sylphes, Bachmann. Norwegian Dance, Caprice, Grieg. Mountain Flowers, Loeschhorn. Valse in G Flat, Chopin. Charge of the Hussars, Spindler. Greeting to Spring, Kroeger.

At Antwerp, a concert was recently given, made up entirely of works by a young French lady composer, Mlle. Cécile Chaminade, who, it seems, has real talent. The programme consisted of an overture, a madrigal, a Slav song, and a trio and chorus, all from a comic opera, "La Seviliane," a Concert-stuck for piano and orchestra (played by the composer herself), and "Les Amazones," a dramatic poem for soli, chorus and orchestra.

The Société des Compositeurs de Musique, Paris, has just published the result of its competitions of 1887 as follows: Prize of \$100 for a concerto, piano and orchestra, to M. Fernand de la Tombelle. Prize \$100 for a quintette for two violins, alto and two violoncellos; the jury decided that none of the works presented were worthy of the prize; the same decision was reached in regard to the prize of \$60 for a composition for vocal soli and chorus with piano accompaniment. The Society announces three prizes for the year 1888; one of \$100 for a sextet—piano, flute, oboe, clarinet, horn, and bassoon; one of \$60 for a monograph on the composition of the orchestra of the opera from Cambert to the present day; one of \$100 for a lyric scene for one or two personages, with or without chorus, with piano accompaniment.

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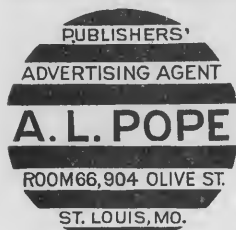


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We have received from Mr. Johannes Wolfram a series of proposed amendments to the constitution of the M. T. N. A. We believe they should one and all be adopted. If all the members of the M. T. N. A. were as much in earnest and as sensible as Mr. Wolfram, that body would soon amount to something.

THE famous "En Revenant de la Revue" has at last been set to German, and is being played and sung in the Berlin concert halls, and the "go" and "snap" of this catching air seems to be keenly relished by the Berliners. The opening couplet in German is "Wo ist ein Preusse, dass ich ihn Zerleise."

VERDI, according to Italian papers, is at present engaged upon the composition of a one-act operetta, the libretto of which has been written by a lady belonging to the Roman aristocracy. The new work by the veteran Maestro is to be first performed by a circle of distinguished amateurs of the Italian capital in aid of a charity.

GEORGE NEMBACH, of George Steck & Co., called at the REVIEW office on his tour through the West. He is enthusiastic about the reception he has had from all the piano dealers he has visited, and is impressed the Western dealers are an open hearted set of people. Mr. Nembach says that they have completed all arrangements in their new factory, which is one of the most complete in New York, and that they are getting their hall and warerooms on 14th street handsomely decorated, and they will be ready for a large fall business. We are pleased to hear how highly the Steck piano is spoken of elsewhere.

M. H. BAREDETTE, the friend and biographer of the late Stephen Heller, is, *Le Menestrel* informs us, just now engaged upon completing and editing a number of compositions left in a sufficiently advanced state by that genial and remarkable composer of pianoforte music. They comprise, *inter alia* two suites of *Landlers*, six highly characteristic *Preludes*, and a work consisting of an *Allegro agitato*, a *Barcarole*, and a *Filuse*. One of the chief difficulties in M. Barbedette's task is the deciphering of the manuscripts on account of indistinct handwriting, Heller, formerly so neat a writer, having been almost completely deprived of his sight during the last few years of his life.

ON May 7th, a mournfully-pleasant ceremony occurred in Woodlawn Cemetery, New York, where 1,000 people had assembled to witness the unveiling of a monument to the memory of the late Dr. Damrosch. The work consists of a pedestal of solid granite, surmounted by a statue of Minerva in fine Italian marble. It was erected by the Arion Singing Society, the Oratorio Society and the Symphony Society of New York City. Previously to the commencement of the ceremony it was covered with an American and a German flag. Rev. Wm. H. Cook, of St. John's Chapel, Trinity Parish, delivered an address, and appropriate selections from Bach's Passion Music, etc., were sung by the societies.

A WRITER in *Chambers' Journal* tells the story that, during the performance of one of Dryden's plays, an actress gave the line—

"My wound is great, because it is so small"

in as moving and affecting a tone as she could, and then paused, looking very distressed. The Duke of Buckingham (Villiers), who was in one of the boxes, rose immediately from his seat, and added, in a loud, ridiculing tone of voice—

"Then 'twould be greater were it none at all."

This had such an effect upon the audience that they hissed the actress from the stage.

A MUSICAL and a literary education are each illustrative of the other. In both—after the rudimentary foundation is laid—all reading exercises should possess *intrinsic* interest; hence, every musical composition is, mainly, an "exercise" in all the points it presents; which being clearly understood, mastered and digested, half the work of the next piece is done before it is begun. There is no stationary point of attainment; it is either progression or retrogression. Therefore, in true progression, each piece must be studied for use, as subservient to further progress for human learning is not "finished" until death closes the work. No composition for itself alone is worth a tithe of the work expended on it. A musical education means nothing short of fluent, intelligent reading of a part in concerted music, at sight.—W. H. Neave.

CONCERNING the principal singers of the now disbanded National Opera Company, it is said that Conductor Heinrichs will retain for his American Opera Company at the New York Grand Opera House this summer, Mr. Stoddard, Mr. Vetta, Mr. Merton, Mr. Bassett, Miss Louise Natali, Miss Clara Poole, and Mr. Broderick. Miss Pierson returns at once to Germany, probably to sing at the Berlin Opera House. Her husband, who has been the treasurer of the National Opera Company, is at the head of a business house at Dresden and Leipzig. Mr. Sylva returns to his home in Brussels, and may appear in Vienna next month. Mr. Ludwig will fill engagements in this country until the middle of May, when he will return to England, whither goes also Mr. McGucken. Miss Fabris goes to join Carl Rosa's company in England, where her talents are likely to win prompt recognition, and Miss Traubman to her home in New York.

JOHN SEBASTIAN BACH is esteemed the greatest of harmonists, and with justice. That he is a poet of the highest order, one can scarcely venture to assert; and yet he belongs to those who, like Shakespeare, are elevated far above clasp-trap. As a servant of the church, he wrote for the church alone, and yet not in what is commonly called a church style. His style, like all that is his, is *Bachish*. That he used the common signs and names, sonata, concerto, &c., is no more than a man is called Joseph or Christopher. Bach's native and prime element is solitude; and this you instinctively felt when you said, "I lie down in my bed, and get our organist from Berka to play *Sebastiana*." Such is he; he will be listened to with silent watchfulness. But he ought to be followed on the organ. This is the living soul, into which he breathes the immediate breath of life. His theme is the new-born thought or feeling which, like the spark from the flint, springs out of the first accidental pressure of the pedal, by degrees he works himself into it till he abstracts himself from the whole world; and then an exhaustless stream flows onward to the infinite ocean. His great organ compositions leave off, but they are not done: in them is no end.—Zeller's *Correspondence with Goethe*.

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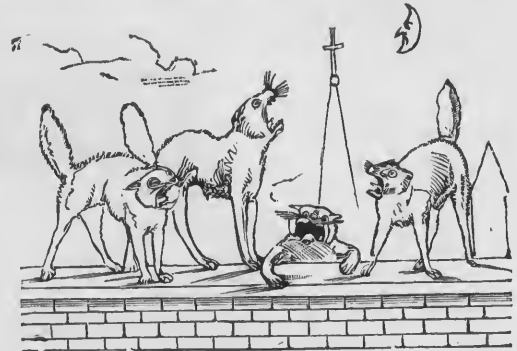
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If a girl wants to get married she generally says so to her popper.

"WHAT is marriage?" "One woman the more and one man the less."

It was Hood, we believe, who said that a good clergyman is "piety parsonified."

When a man calls his wife's maid an angel it is time for the wife to make her fly.

"Ah," said a deaf man who had a scolding wife, "man wants but little hear, below."

THE king of the Fiji Islands is said to relish "Baby Mine" very much. He likes it well done, too.

NOAH was the first man who strictly observed Lent. He lived on water for forty days and forty nights.

UPON a modest gravestone in a Vincennes cemetery appears the plaintive legend: "His neighbor played the cornet."

"THE music at a marriage procession," says Heine, "always reminds me of the music of soldiers entering upon a battle."

A MAN who bought a box of cigars, when asked what they were, replied, "Tickets for a course of lectures from my wife."

FIRST dude—Aw—smoke—aw—Gawge? Second ditto—Aw—naw—aw—thanks. My fellow—aw—smokes—aw—faw me.—*Town Topics.*

A WESTERN editor says that water has tasted strong of sinners ever since the deluge, and that's the reason why he takes whisky in his'n.

GENTLEMAN:—"I say, waiter, I've just cracked this egg; look at it." Waiter—"Don't look very nice at that end, I must say; try the other."

WHERE do we find the earliest mention of a free admission to the theatre? When Joseph was led into the pit by his brethren for nothing.

"BEDAD! Look at the baste, wid its two toothpicks stickin' out er his mouth!" was how the first sight of an elephant affected Bridget Muldoon.

AT a fashionable wedding in a Western city, as the bridal procession was passing up the aisle, the organist struck up, "Beware! she's fooling thee."

"JENNIE, what makes you such a bad girl?" "Well, mamma, God sent you the best children He could find, and if they don't suit you, I can't help it."

A TON of gold makes a fraction over half a million of dollars, and when a man says his wife is worth her weight in gold, and she weighs 120 pounds, she is worth \$30,000.

CHARLEY: "What girl was that you had in tow last evening?" Harry (on his dignity): "What you please to call tow, sir, is what people of culture generally speak of as blonde tresses, sir." Goes off in a huff.

A BORE once said to Jerrold, in a company which was discussing the merits of a certain piece of music, "That song, sir, always carries me away." The wit quietly turned to his friends and asked: "Will some one kindly sing it?"

"THROWED up the sponge, did he?" said Mrs. Spilkins, as her husband finished reading an account of a prize fight. "Why, he might have knowned he couldn't keep a sponge on his stomach. What did he swallow it for, anyhow?"

AT dinner: Lady X. (to Egyptian prince)—Well, how do you like this country? Egyptian prince—I am delighted with everything, but especially with the flowers. Flowers are my passion. (Takes the celery and sniffs it ecstatically.)—*Tid Bits.*

A LITTLE boy whose sisters stroll in the woods for the bright hued leaves of autumn time, saw them coming home the other day with a red whiskered gentleman, whom he greeted with the remark: "My! you got autumn-leaf whiskers, haven't you?"

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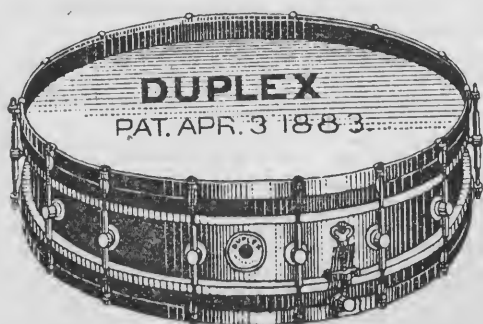
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An earnest Methodist was hauled over the coals by a council of brother ministers by the sin of exaggeration. He arose and said: "The punishment they had judged him was just. He had shed barrels of tears over it."

In Paris there are people who make a living by waking persons up in the morning. Come to think about it, there are people in this country who make a living at the same kind of business. They also sell milk.—*Norristown Herald*.

An old Scotch lady, who had no relish for modern church music, was expressing her dislike of the singing of an anthem in her own church one day, when a neighbor said: "Why, that is a very old anthem: David sang that anthem to Saul." To this the old lady replied: "Weel, weel; I noo for the first time understand, why Saul threw his javelin at David when the lad sang for him."

RACE HORSE—What a hum-drum life you carriage horses lead! Why, I am greeted by cheers whenever I appear, and my pedigree has been printed in all the papers.

Carriage Horse—Pooh! Any fool of a horse with long enough legs can run fast. My glory is not in my speed, but in my brains.

R. H.—Brains, eh?

C. H.—Yes; I've been driven by a woman for five years, and haven't let her run me into anything yet.—*Omaha World*.

JONES—"Ah, Smith, haven't seen you for a long time! Why—why, what's the matter?"

Smith—"Nothing."

"How's business?"

"My business is picking up."

"Glad to hear it; but—you certainly don't look very prosperous, you know."

"Probably not; but all the same my business is picking up."

"Strange. What are you at now?"

"Collecting cigar stumps for a fine-cut factory."

JUSTICE OF PEACE. Had you ever saw this man before?

Witness: Yes.

"Had he came before you had went?"

"No."

"Is them your eggs, what you say was stole?"

"Yes."

"Would you have recognized them if you had seen them before they was brung here?"

"Yes; I would have knowed them."

"Speak gramatic, young man. It ain't proper to say 'have knowed;' you should say 'have knew.'"—*Philadelphia Call*.

COUNSEL (to witness).—"You say, madam, that you were a member of the household at the time of the defendant's birth?"

Witness.—"Yes, sir."

Counsel.—"And were in the house at that time?"

Witness.—"Yes, sir."

Counsel.—"You can swear to that positively? Remember, you are upon oath!"

Witness.—"Yes, sir."

Counsel (with a look at the jury).—"What proof can you offer that you were present when the defendant was born?"

Witness.—"I'm his mother."—*Puck*.

MODJESKA is writing a story for *Scribner's Monthly*. It is a love story. The heroine's name is Griseldavitch Topplewatchkitzky and the hero's Vladimir Tschezarotsh. The scene is laid in the quiet little Polish village of Stiriupitvish, on the banks of the classic river Muddoschky, in the region of the Kotzebuitzelosky mountains. We extract a passage from advance sheets: "Within her wan hands she had her face concealed, when to her Vladimir asked if she truly love him. Yea, I do love thee; by yonder bale moon I adjure it. Let us, then, said he, flee, but she hesitated by reason of her trunks, which were still unpacked. The tears wandered from her eyes, but meanwhile Vladimir repeated what for she would not be coming pretty soon, not having been aware of the gash the words of him made on the inside of her heart."—*Troy Times*.

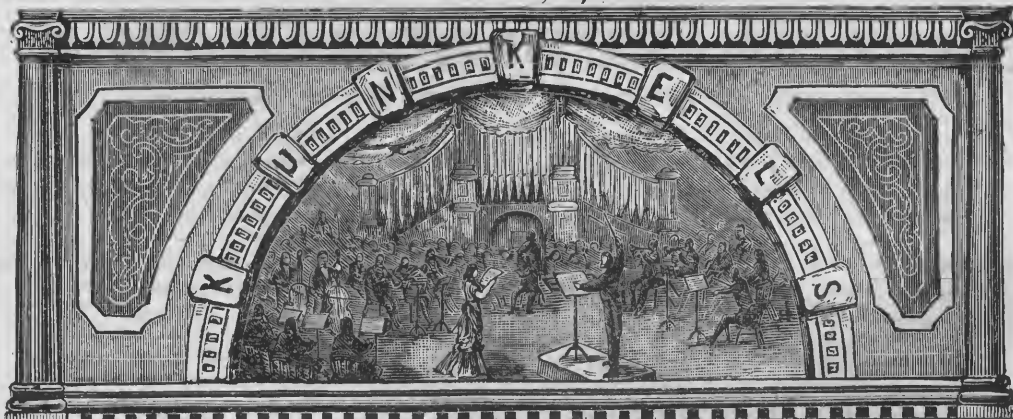
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